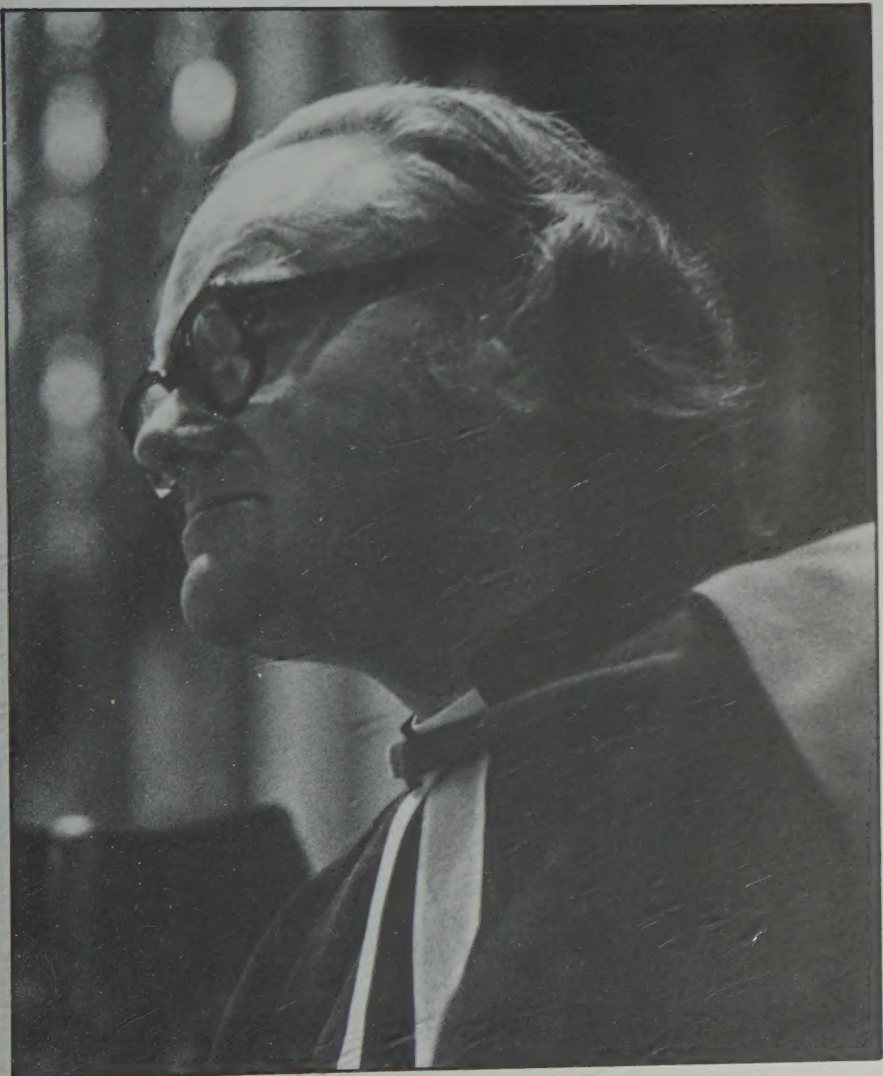


JANUARY 1983

The HYMN

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Editorial Policy

The Hymn is a journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, *The Hymn* reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles.

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REVIEWS

ON THE COVER: Erik Routley, 1917-1982, hymnologist, hymn writer, and champion of the renaissance in congregational song. See page 14.

Editor's COLUMN

By the time you read this column, our Editorial Advisory Board, which includes Don Hustad, Russell Schulz-Widmar, Marilyn Stulken, the HSA President and Executive Director, will have met in Chicago for its third meeting. The EAB has played a significant role in planning special theme issues, in formulating editorial policy, and in evaluating materials for publication in *The Hymn*. They have given me valuable counsel and I want to express in print my thanks to them. Two 1983 issues will have themes planned by our EAB: "Hymns in the Congregation" (April) and "The Language of Hymnody" (October).

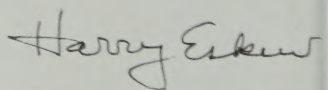
Another group of persons vital to the production of *The Hymn* are our Contributing Editors. For 1983 these are Hedda Durnbaugh (Hymns in Periodical Literature), Austin C. Lovelace (New Hymns), and Paul Hammond (Reviews of Hymn-Based Music).

Since writing my October column, I've had opportunity to examine *The Hymn Index* by Deborah Loftis encompassing the period from 1949 through 1981. This is a valuable reference tool which should be in the

library of all serious students of hymnody. Priced at only \$6.00, this index will expedite the finding of information from 32 volumes of *The Hymn*.

After several decades of dedicated efforts on the part of many individuals, the Dictionary of American Hymnology Project will soon see the release of two monumental publications: (1) A Bibliography of American Hymnals and (2) The Dictionary of American Hymnology: First Line index. It is a pleasure to announce these forthcoming publications in this issue.

In recent decades no name has been better known to hymnologists and hymn writers in English-speaking countries than Erik Routley, who died in October. After he moved to the United States, he contributed frequently to *The Hymn*. It was not uncommon to write him requesting a review and by return mail to receive the completed review! This issue fittingly pays tribute to the remarkable life and work of Erik Routley.



Harry Eskew

President's

MESSAGE

We have concluded 60 years of service to those in our nation who use hymns and congregational songs in their worship and devotional life. Much has been done to encourage good hymn singing, enhance the various collections, and widen the hymn repertoire.

Now let us look forward! What is ahead? What are our goals?—for next year?—for five years? Can we be so bold as to set goals for the end of the century? What will life be like in the new millenium?

I asked the caretaker of our large Salem Moravian Graveyard what he plans to do as all of the land available will be filled before 2000 AD. His reply, "I don't worry about that, the Lord Jesus will return before that happens." I hope he will, but no one knows that day. How can we best use our resources to do the most good? I would like to suggest three areas in which we can be working right now.

A. Cultivate Creativity. We need to encourage hymn writers and composers and set them free to use their gifts so they can enrich us all with new insights, new sounds, new challenges.

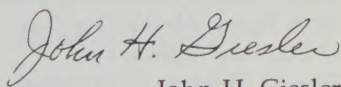
B. Compare Collections. We need to learn from the treasures from each other's heritages.

C. Communicate Collegiality. We need a common quality collection of hymns for all churches.

We need to work at copyright laws and remuneration systems. It is essential to reward those who have true gifts and lift our hearts with new hymns and tunes. As a Society we can help to improve the process and system. Real progress has been made in this way in recent years.

A real aid to opening up the rich heritage in hymns of our country will be the availability of "The Dictionary of American Hymnology." The publication of the bibliography of the 7800 hymnals published in America is a big step. We need to see this whole project through in a useful form. So much work has been done we dare not let it lapse. What a cross reference on what has gone on here for these three centuries!

Several attempts have been made at having a syllabus of common hymns. This is such an important concept but it needs to be done so that it will be an authentic tool for all new hymnal committees and editors. Who else but the Hymn Society can really do this? So let us be setting goals and be working at the task of serving our age and the coming millennium in useful and helpful ways.


John H. Giesler

1983 HYMNIC ANNIVERSARIES

Compiled by Virginia Cross

I. Anniversaries of Compositions, Publication, Arrangement, or Translation

ANNIVERSARY AND TITLE

COMPOSER, AUTHOR, TRANSLATOR

50th—1933

I Serve a Risen Savior (ACKLEY)
STEWART

Alfred Henry Ackley
Albert J. Strohm

75th—1908

Forward Through the Ages
COMBE MARTIN

Frederick Lucien Hosmer
Basil Harwood

100th—1883

I Know Not Why God's Wondrous Grace
Jesus Is Tenderly Calling Thee Home
O God of God, O Light of Light
O Perfect Love
There Shall Be Showers of Blessing
CALLING TODAY
EL NATHAN
GALILEAN
MARION
NEUMEISTER
SHOWERS OF BLESSING

Daniel W. Whittle
Fanny J. Crosby
John Julian
Dorothy B. Gurney
Daniel W. Whittle
George C. Stebbins
James McGranahan
Joseph Barnby
Arthur H. Messiter
James McGranahan
James McGranahan

125th—1858

All My Heart this Night Rejoices
Children of the Heavenly Father
Dost Thou in a Manger Lie
For Thee, O Dear, Dear Country
God of the Living, in Whose Eyes
I Gave My Life for Thee
In Thee Is Gladness
Jesus, Thou Joy of Loving Hearts
Now Thank We All Our God
O God, My Faithful God
Rise, O Children of Salvation
Sinners Jesus Will Receive
Stand Up, Stand Up for Jesus
The World Is Very Evil
Wake, Awake, for Night Is Flying
We Give Thee But Thine Own

tr. Catherine Winkworth
Caroline V. Sandell-Berg
tr. Elizabeth Charles
tr. John Mason Neale
John Ellerton
Frances R. Havergal
tr. Catherine Winkworth
tr. Ray Palmer
tr. Catherine Winkworth
tr. Catherine Winkworth
tr. Emma Frances Bevan
tr. Emma Frances Bevan
George Duffield Jr.
tr. John Mason Neale
tr. Catherine Winkworth
William Walsham How

When in the Hour of Deepest Need

ALETTA

IRBY

VENICE

ST. GEORGE'S WINDSOR

tr. Catherine Winkworth

William B. Bradbury

Henry J. Gauntlett

William Amps

George J. Elvey

150th—1833

Lead, Kindly Light

Lord, Pour Thy Spirit from on High

O Worship the King

"Take Up Thy Cross," the Savior Said

BALLERMA

RUSSIAN HYMN

SANDYS (pub.)

John Henry Newman

James Montgomery

Robert Grant

Charles William Everest

Francois Hippolyte Barthélémon

Alexis Lvov

*Christmas Carols, Ancient
and Modern*

*Christmas Carols, Ancient
and Modern*

THE FIRST NOWELL (pub.)

225th—1758

Come, Thou Fount of Every Blessing

Lo! He Comes, with Clouds Descending

Robert Robinson

Charles Wesley

275th—1708

EASTER HYMN

HANOVER

ST. ANNE

ST. MATTHEW

Lyra Davidica

William Croft (?)

William Croft

William Croft (?)

300th—1683

Now from the Altar of My Heart

John Mason

325th—1658

Christ, the Life of All the Living

Come, Oh, Come, O Quickening Spirit

Ernest Christoph Homburg

Heinrich Held

350th—1633

Come, My Way, My Truth, My Life

Drop, Drop, Slow Tears

Let All the World in Every Corner Sing

Teach Me, My God and King

George Herbert

Phineas Fletcher

George Herbert

George Herbert

375th—1608

REX GLORIOSE

Andernach Gesangbuch

459th—1533

CHRIST, DER DU BIST TAG UND LICHT

CHRIST IST ERSTANDEN

KOMM, GOTT SCHÖPFER

WO GOTT ZUM HAUS

Geistliche Leider

Giestliche Leider

Giestliche Leider

Giestliche Leider

II. Anniversaries for Birth and Death Dates of Authors, Composers, Arrangers, and Translators

ANNI- VERSARY	TITLE	COMPOSER, AUTHOR, TRANSLATOR, DATES
b.50th	ATKINSON PIER PAUL This Is the Spirit's Entry Now	H. Barrie Cabena (b. 1933) Thomas E. Herbranson (b. 1933)
d.50th	Gentle Mary Laid Her Child tr. All Creatures of Our God and King Almighty Father, Who Dost Give Lift up Our Hearts, O King of Kings tr. Infant Holy, Infant Lowly 'Tis (or How) Good, Lord, to Be Here I Have Found at Last the Savior If the World from You Withhold Nothing Between My Soul and the Savior Trials Dark on Every Hand When the Storms of Life Are Raging, Stand by Me Jesus, Thou Divine Companion Joyful, Joyful, We Adore Thee	Joseph Simpson Cook (1859-1933) William Henry Draper (1855-1933) John Howard Bertram Master- man (1867-1933) Edith Margaret Gellibrand (1885-1933) Joseph Armitage Robinson (1858-1933) Charles Albert Tindley (1851-1933) Henry Van Dyke (1852-1933)
b.75th	BELLWOODS tr. Praise God. Praise Him. Jesus, We Want To Meet NIGERIA	James Hopkirk (1908-1972) Daniel T. Niles (1908-1970) A. T. Olajide Olude (b. 1908)
d.75th	ASSURANCE ST. LOUIS SANKEY Immortal, Invisible, God Only Wise Father, Hear the Prayer We Offer	Phoebe Palmer Knapp (1839- 1908) Lewis Henry Redner (1831- 1908) Ira David Sankey (1840-1908) Walter Chalmers Smith (1824-1908) Love Maria Willis (1824-1908)

b.100th	<p>Christ Is the King! O Friends Upraise God of the Ages, by Whose Hand O God, Send Heralds Who Will Never Falter GENEVA ALBERTA</p> <p>O God of Light, Thy Word, a Lamp Unfailing Awake, Awake, to Love and Work</p> <p>I Would Be True</p>	<p>George Kennedy Allen Bell (1883-1958) Elizabeth Burrowes (1883-1975)</p> <p>George H. Day (1883-1966) William Henry Harris (1883-1973) Sarah E. Taylor (1883-1954)</p> <p>Geoffrey Anketell Studdert-Kennedy (1883-1929) Howard A. Walter (1883-1918)</p>
d.100th	<p>ST. CECILIA</p> <p>tr. Day of Wrath and Day of Mourning</p> <p>Sing with All the Sons of Glory tr. Wide Open Are Your Hands</p>	<p>Leighton George Hayne (1836-1883) William Joseph Irons (1812-1883)</p> <p>Charles Porterfield Krauth (1823-1883)</p>
b.125th	<p>This Is My Father's World</p> <p>O Perfect Love Creation's Lord, We Give Thee Thanks</p> <p>tr. O Food of Men Wayfaring</p> <p>Ye Watchers and Ye Holy Ones How (or 'Tis) Good, Lord, To Be Here</p>	<p>Maltbie Davenport Babcock (1858-1901) Dorothy F. Gurney (1858-1932) William deWitt Hyde (1858-1917) John Athelstan Laurie Riley (1858-1945)</p> <p>Joseph Armitage Robinson (1858-1933)</p>
d.125th	<p>GLORIA PATRI arr. SEYMOUR HORSLEY When, His Salvation Bringing arr. CREATION SELENA</p>	<p>Henry Wellington Greateorex (1813-1858) William Horsley (1774-1858) John King (1789-1858)</p>
b.150th	<p>Lift Up Your Hearts!': We Lift Them to the Lord CHURCH TRIUMPHANT</p> <p>tr. Come Down, O Love Divine</p>	<p>Henry Montagu Butler (1833-1918) James William Elliott (1833-1915) Richard Frederick Littledale (1833-1890)</p>

- b.150th I Worship Thee, Lord Jesus
O Lord, to Whom the Spirits Life
I Love To Hear the Story

GOD BE WITH YOU

Richard Frederick Littledale

Emily Huntington Miller
(1833-1913)
William Gould Tomer (1833-1896)
- d.150th Father of Heaven, Whose Profound
MESSIAH
Lo! Round the Throne, a Glorious
Band

Edward Cooper (1770-1833)
Louis J. F. Herold (1791-1833)
Rowland Hill (1744-1833)
- b.175th Fill Thou My Life, O Lord My God
Go, Labor on! Spend and Be Spent
Here, O My Lord, I See Thee Face to
Face
I bless the Christ of God
I heard the Voice of Jesus Say
No, Not Desparingly
This Is the Hour of Banquet and of
Song
Lord Jesus, Think on Me

God, the Omnipotent!
(with John Ellerton)
Jesus, Thou Joy of Loving Hearts
My country, 'tis of thee

The morning light is breaking

Horatius Bonar (1808-1889)

tr. Allen William Chatfield
(1808-1896)
Henry Fathergill Chorley
(1808-1872)
tr. Ray Palmer (1808-1887)
Samuel Francis Smith
(1808-1895)
- b.200th BETHLEHEM
Bright and Glorious Is the Sky

Built on a Rock the Church Shall Stand
Cradling Children in His Arm
God's Word Is Our Great Heritage
O Day Full of Grace that Now We See
Peace, to Soothe Our Bitter Woes
Spirit of God, Sent from heaven
Abroad
The Bells of Christmass Chime Once
More
Bread of the World, in Mercy
Broken
Brightest and Best
By Cool Siloam's Shady Sill
From Greenland's Icy Mountain
God, that Madest Earth and Heaven
Holy, Holy, Holy!
- Gottfield W. Fink (1783-1846)
Nicolai F. S. Grundtvig
(1783-1872)

Reginald Heber (1783-1826)

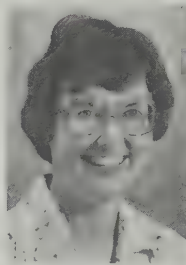
	Hosanna to the Living Lord I Praised the Earth, in Beauty Seen The Son of God Goes Forth to War Holy Majesty, before You	Samuel J. Hedborn (1783-1849)
d.200th	BANGOR	William Tans'ur (1706-1783)
b.225th	Lord, When We Bend Before Thy Throne	Joseph Dacre Carlyle (1758-1804)
d.225th	DER AM KREUZ FRANCONIA KÖNIG (O DASS ICH TAUSEND)	Johann Balthasar König (1691-1758)
d.275th	Whate'er My God Ordains Is Just Renew me, O Eternal Light	Samuel Rodigast (1648-1708) Johnson F. Ruopp (1672-1708)
d.300th	My Song Is Love Unknown	Samuel Crossman (c.1624-1683)
b.325th	O that I Had a Thousand Voices WESTMINSTER ABBEY (adapted)	Johann Mentzer (1658-1734)
b.375th	Let Us, with a Gladsome Mind The Lord Will Come and Not Be Slow	John Milton (1608-1674)
d.375th	O Morning Star, How Fair and Bright WACHET AUF Wake, Awake, for Night Is Flying WIE SCHÖN LEUCHTET Lord, Thee I Love with All My Heart	Phillip Nicolai (1556-1608) Martin Schalling (1532-1608)
b.400th	ANGEL'S SONG SONG 1 SONG 13 SONG 22 SONG 46 SONG 67	Orlando Gibbons (1583-1625)
d.400th	Who Trusts in God, a Strong Abode	Joachim Magdeburg (c.1525-1583)
b.500th	A Mighty Fortress Is Our God EIN' FESTE BURG Dear Christians, One and All Rejoice From Heaven Above to Earth I Come Grant Peace, We Pray, in Mercy, Lord Lord, Keep Us Steadfast in Your Word	Martin Luther (1483-1546)

b.500th May God Bestow on Us His Grace
 O Lord, We Praise You
 Out of the Depths I Cry to You
 To God the Holy Spirit Let Us Pray
 To Jordan came the Christ, Our Lord
 We All Believe in One True God

Martin Luther

Suggestions for Observing 1982 Hymnic Anniversaries

Virginia Cross



Virginia Cross is a D.M.A. candidate in church music at New Orleans Baptist Theological Seminary. She was most recently organist for the Lutheran congregation at the Fort Monmouth Post Chapel in New Jersey.

The preceding list of hymnic anniversaries is provided as a resource for worship planners. Many different means can be used to share this information with members of the congregation. When an anniversary hymn or tune is sung in the worship service, a brief statement describing the commemoration could be printed in the worship guide or spoken before the singing. Short articles describing anniversary authors, composers, hymns, and tunes can be included in church newsletters. Examples of both bulletin and newsletter notices are given in the January, 1982, issue of *The Hymn*.¹

Small Group Observances

The celebration of hymnic anniversaries need not be confined to mainstream adults or to the full congregation. A children's choir can develop its own list of hymnic anniversaries and plan a commemorative program to share with parents or friends. Sunday school departments or classes might welcome a series of brief anniversary talks, followed by hymn singing, led

by a worship committee member or choir director. Some of these anniversaries may have particular relevance to a special interest group. The work of Olajida Olude or the hymns "O God, Send Heralds" and "O God of Every Nation" would make an appropriate presentation to a missions support organization. "Father, Hear the Prayer We Offer," "Lord, Pour Thy Spirit from on High," or "Jesus, Thou Joy of Loving Hearts" could be shared with a prayer fellowship group. A ladies' group might enjoy learning more about women hymnists.

Non-church Organizations

Hymn lovers can be alert to opportunities to share the joy of hymn singing with groups outside the church. Some civic clubs might enjoy a well-presented program on "Immigrant Hymns" (hymns originating outside the country). Many music clubs would welcome a lecture-demonstration on the hymn tunes of Orlando Gibbons and Henry Purcell. Residents of most nursing homes would enjoy singing familiar

anniversary hymns or hearing less familiar ones sung by a youth or children's choir.

Church Services

A hymn sing, dramatization, or hymn festival would be an effective method of observing hymnic anniversaries. Presentation of one of Ernest Emurian's "dramatized hymn stories" would be a striking way to observe the anniversary of Ray Palmer², Reginald Heber³, "Come, Thou Fount of Every Blessing,"⁴ "Stand up, Stand up for Jesus,"⁵ or "Lead, Kindly Light."⁶ Suggestions for planning a hymn festival can be found in Austin Lovelace's paper published by the Hymn Society.⁷ An inclusive festival featuring various hymnic anniversaries for 1983 could follow the example given in *The Hymn*, January 1981.⁸ Thematic festivals and hymn sings could be prepared on topics such as these:

1. Martin Luther's 500th birthday (November 10, 1483).
2. Hymns and tunes from around the world (Nigeria, Italy, Poland, Russia, Sweden, Germany, Scotland, England, Canada, and the U.S.A.).
3. Translations of 1858.
4. Centennial gospel hymns and writers (anniversaries of 1883).
5. Literary hymnists (John Milton, Henry Van Dyke, James Montgomery, Samuel F. Smith, Ernest

William Olson, Ray Palmer, Samuel Crossman, J. Athelstan Riley, Horatius Bonar, and George Herbert, to name some, were poets, writers, and editors).

6. Hymn tunes of Henry Purcell and Orlando Gibbons.
7. Influential books: *Geistliche Lieder* (J. Klug, 1533), *A Supplement to the New Version of the Psalms by Dr. Brady and Mr. Tate*, 6th ed. (1708) (contained the three tunes attributed to William Croft), and *Lyra Germanica*, second series (Catherine Winkworth, 1858).
8. Ira D. Sankey and music evangelism.
9. Bishop Heber's hymns for the Christian Year.
10. Chorales of Philip Nicolai and Johann B. König.
11. Gospel hymns of Charles A. Tindley.

Information on these subjects can be found in hymnal companions and hymnology books; more specialized resources are listed in Keith Clark's bibliography.⁹

The observance of hymnic anniversaries should not be an end in itself; rather it should be a means of increasing our awareness of hymns and their meaning. Anniversary celebrations should add a fresh dimension to the pleasure of hymn singing.

Notes

1. A. Merril Smoak, Jr., "Suggestions for Observing 1982 Hymnic Anniversaries," *The Hymn* 33 (January 1982), 39-41.
2. Ernest K. Emurian, *Dramatized Stories of Hymns and Hymn Writers* (Boston: W. A. Wilde Co., 1941), p. 31.
3. *Ibid.*, p. 213.
4. *Ibid.*, p. 127.
5. Ernest K. Emurian, *More Dramatized Stories of Hymns and Hymn Writers* (Boston, W. A. Wilde,

- 1943), p. 67.
6. *Ibid.*, p. 175.
7. Austin C. Lovelace, "Hymn Festivals" (Hymn Society of America, Paper XXXI).
8. Dean B. McIntyre, "Commemorative Festival of Hymns for the Year 1981," *The Hymn* 32 (January 1981), 7-10.
9. Keith C. Clark, "Bibliography for the Study of Hymns" (Hymn Society of America, Paper XXXIII, 1980).

Erik Routley, 1917-1982

A Tribute by Ray Robinson

(Ray Robinson is President and Professor of Music of Westminster Choir College, Princeton, New Jersey.)

It was only eight years—seven years, nine months, and seven days, to be exact—from the day Erik Routley arrived in Princeton on January 2, 1975 until his sudden and untimely death in Nashville, Tennessee on October 8, 1982, but what productive and influential years they were: nine books, four hymnals, and a dozen hymn tunes, countless workshops and hymn sings throughout the country, and an entire generation of church musicians who were touched by his brilliance, charm, and wit. For most people these publications and lectures would represent a lifetime of work; for Erik Routley they were simply his accomplishments during retirement after 31 years in the Congregational ministry in England. In spite of the fact that he was taken from us when there was still so much unfinished business in his life, of one thing we can be sure: his influence will continue through his numerous writings and his students, who number among the thousands in this country and in his native England.

Born in Brighton, England on October 31, 1917, Erik Routley was raised in the south of England by a family in which religion and culture were considered important in one's daily life. As the only child of John and Eleanor Routley he attended private school in his home town and then proceeded at age 13 to Lancing College, a preparatory school in Sussex, for his secondary education. It was here that he

came under the influence of Alexander Brent Smith and Jasper Rooper, who were responsible for his formal musical training.

In 1936, at the age of 18, he went to Oxford to study classics at Magdalen College, completing the Bachelor of Arts degree in 1940. Further study at Mansfield College led to the Master of Arts degree in 1943 and the Bachelor of Divinity degree in 1946. Even in this early period his writing skills and interest in the music of the church were apparent in his graduate thesis, *The Church and Music* (Duckworth Press, 1950), which subsequently became his first published book. He earned the Doctor of Philosophy degree in 1952 and once again his thesis reflected these interests. It was published as *The Music of Christian Hymnody* (Independent Press, 1957).

Shortly after receiving the Master of Arts degree he was ordained in the Congregational Church (then known as the Congregational Union of England and Wales) and proceeded immediately to his first pastorate at the Congregational Church in Wednesbury, where he served between 1943 and 1945. His interest in hymnody, to which he subsequently devoted a lifetime of study, was evident in this first parish as he accepted an appointment as a member of the editorial committee and general secretary for the hymnal *Congregational Praise* (1951), on which he served between 1944 and 1951. It was also in 1944, while still in Wednesbury, that

he married Margaret Scott, a music student majoring in violin at the Royal Manchester College of Music.

One other pastorate followed his Wednesbury appointment—at the Congregational Church in Dartford between the years of 1945 and 1948—before he returned to Oxford to serve as Lecturer in Church History, Chaplain, Director of Music and Librarian at Mansfield College. This was an exceptionally happy and productive 11 year period (1948-59) for Erik Routley as he saw his first 11 books published, including the two theses mentioned above, the completion of *Congregational Praise* and the *University Carol Book* (Freeman, 1961), the publication of his first hymn tunes in *Congregational Praise*, and his appointment as editor of the *Bulletin of the Hymn Society of England* (1948-74). At the same time, he also experienced the intellectual stimulation of working in the highly-charged academic environment of Oxford University.

In 1959, after 11 years at Mansfield College, he accepted a call from the Augustine-Bristo Church in Edinburgh and moved his family to Scotland, where he returned to the parish ministry. This Edinburgh period proved to be equally prolific as 13 additional books were published between the years of 1959 and 1967, including *Hymns Today and Tomorrow* (Abingdon, 1964) and *Twentieth Century Church Music* (Jenkins, 1964), which eventually became his best known book on both sides of the Atlantic. It was also during these years that he made two extended lecture tours to the United States (1962, 1966). The second tour in 1966 was especially significant in that two of his books on church music were the outgrowth of lectureships at two American seminaries: the Stone Lectures, Princeton Theological Semin-

ary, produced the text for *Words, Music and the Church* (Abingdon, 1968); while the Gheens Lectures, Southern Baptist Seminary, resulted in *Music Leadership in the Church* (Abingdon, 1967). In 1965, he was made a Fellow of the Royal School of Church Music (FRSCM); the first non-Anglican to be so honored. Three years later he was named a member of the Council of that School. In 1979, he was made Chairman of the Committee for RSCM activities in the United States.

The year 1969 brought a call from St. James Church in Newcastle upon Tyne, and he returned to England for what was to be his final pastorate. It was during this seven year Newcastle period that he was elected President of the Congregational Church in England and Wales (1970-71). Upon the formation of the United Reformed Church in 1972, he was appointed chairman of the Doctrine and Worship Committee. He was elected President of the Incorporated Association of Organists of Great Britain in August 1974 but did not take office because of his move to America. In addition to the two lectureship books mentioned above, the Newcastle years produced four other published works: *The Musical Wesleys* (Jenkins, 1969), *Saul Among the Prophets* (Epworth, 1970), *The Puritan Pleasures of the Detective Story* (Gollancz, 1972) and *Exploring the Psalms* (Westminster, 1975). The delightful volume on *The Puritan Pleasures of the Detective Story* prompted the English Crime Writer's Circle to invite him to address them at one of their regular meetings. These years also saw his involvement with two other hymnals, *Hymns for Celebration* (RSCM, 1974) and *Cantate Domino* (World Council of Churches, 1974).

Prior to his move to the United

States in 1975 he had visited this country ten times, including lecture tours of 30 to 40 days each in 1962, 1966, 1969, 1971 and 1973. Among the institutions to which he was invited to speak were Princeton Theological Seminary, New Orleans Baptist Theological Seminary, Perkins Theological Seminary, and Westminster Choir College. During the 1971 tour, the latter made him a Fellow of Westminster Choir College (FWCC).

It was February 1974, upon learning from the publisher Don Hinshaw that Erik Routley was eligible to retire at the end of the year from the United Reformed Church, that the President of Westminster Choir College wrote Dr. Routley to determine his interest in and availability for a permanent faculty appointment. His immediate and positive response opened the way for negotiations that subsequently was confirmed on July 8, 1974 by telegram from England. In the meantime, Dr. James I. McCord, President of Princeton Theological Seminary, had inquired about his availability for a one semester appointment beginning in January 1975. This arrangement was consummated in the summer of 1974 and the Routleys arrived in New York on January 2 aboard the Swedish American vessel, M. S. Kungsholm.

The eight years in the United States proved to be both a productive and satisfying period for Erik Routley. Immediately he was recognized as a national figure in church music. Hardly a week passed that he was not invited to preach, lecture, lead a hymn sing, or participate in church music workshops somewhere in this vast land. He soon became a regular participant in summer seminars at Montreat, Massenetta Springs, Evanston, San Anselmo, Madison, Toronto,

Bloomington (Illinois and Indiana) and, of course, in Princeton. He had been in America only a few months when he was asked by the President of Westminster Choir College to compile a hymn supplement for the chapel services. The result was the popular *Westminster Praise* (Hinshaw, 1976). Soon he was also at work on three other hymnal projects: *Ecumenical Praise* (Agape, 1977), *Festival Praise* (Hinshaw, 1979), and "Rejoice in the Lord" (Reformed Church in America, to be published in 1984); which was completed just before his death.

There followed in the Princeton period a number of books, including the *Companion to Westminster Praise* (Hinshaw, 1976), *A Short History of English Church Music* (Mowbray, 1977), *Church Music and the Christian Faith* (Agape, 1978), one of his best-selling books, the two volume series *An English Speaking Hymnal Guide* and *Panorama of Christian Hymnody* (Liturgical Press, 1979), and *Companion to Festival Praise* (Hinshaw, 1979), and *The Music of Christian Hymns* (GIA, 1981), a revision of *The Music of Christian Hymnody* (1957). One of his more unusual works was released in 1980, a "talking" book on cassette of six hours' length entitled *Christian Hymns: An Introduction to their Story* (Prestige, 1980). His last book, *Christian Hymns Observed* (Prestige, 1982), was released last fall.

Erik Routley's legacy to church music in America, which he left in the short period of eight years, is not limited to books, cassettes, lecture-notes, hymn sings and public sermons, as important as these are. His influence is much more subtle and far-reaching. In his own unique way, he questioned our liturgical practices and the manner in which we approach the art of music in the

church. By his very life example he taught us the importance of pattern, proportion and precision in worship. By detesting deliberate slovenliness and meretriciousness in the aesthetic life of the church, he showed us that this kind of attitude is to be resisted in the way idolatry was scorned among the early believers. His opinion in these matters was not unlike that of C. S. Lewis, who believed that "nothing should be done or sung or said in the church which does not aim directly or indirectly either at glorifying God or edifying the people or both."¹

His prescription for worship was quite simple: "There needs to be, in what happens in the place of worship, the touch of astringency and austerity which welcomes maturity and ministers to it. The heart is liberated by the beauty of the place and

the words and music—beauties which are themselves the consequence of discipline and clarity and singlemindedness and denial of self; the mind is liberated by mental chastity in what is chosen, what is said, and what is ordered by whoever makes the liturgical decisions."²

Erik Routley is gone, but he will live on through the ideas he has left with us. There is probably no one who has been a greater influence on twentieth century church music. Those who had the opportunity to know him and have their lives touched by him are fortunate indeed. *Soli deo gloria.*

Notes

1. C. S. Lewis, *Christian Reflections* (Grand Rapids, Michigan: Eerdmans Publishing Company, 1967), 94.
2. Erik Routley, "Theology for Church Musicians," *Theology Today*, Vol. 34, April 1977, 26.



Erik Routley, singing from *Ecumenical Praise*

In Memory of Erik Routley

He was, of all of us, the most alive.
He lived his life *allegro*, let us say,
Even *con brio*; yet he could contrive,
In his untiring and warm-hearted way,
To play it *con amore*. To each friend
He was most loyal, lovable, and kind;
As author, teacher, his exciting mind
Instructed us how wit and wisdom blend.

His many gifts made debtors of us all:
His love of hymnody, his dedication.
But, as God's servant, was he apt to be,
In giving of himself, too prodigal?
Be sure of this: he needs no threnody;
What he deserves of us is celebration.

Fred Pratt Green, October 1982

(Fred Pratt Green is a retired Methodist minister who lives at Norwich, England and writes hymns. His *Hymns and Ballads of Fred Pratt Green* was published last year in anticipation of his 80th birthday on September 2, 1983.)

A Tribute by John Wilson

(John Wilson, one of Erik Routley's closest friends, is treasurer of the Hymn Society of Great Britain and Ireland. "An Interview with John Wilson" appeared in our October 1982 issue.)

"He was, of all of us, the most alive," and all who knew Erik Routley will echo that summing-up by Fred Pratt Green. It was my ill-fortune not to know him really well until I had reached middle age, but for the past two decades I have been among those to whom he gave generously of that endearing vitality.

It showed itself—to friends and to the world—in many ways. There was, of course, the sheer fertility and industry of his mind and pen as author and composer. There was the warmth of his response to almost any new work in hymnody. There was a readiness to help and encourage those who sought his advice and received so much more than they expected. And there was the amazing memory, carrying in his mind's eye

the whole sweep of hymnody through the ages, as well as the number of every hymn in a wide variety of books. And so it was that in planning any service or hymn-singing occasion he was in his element, using the repertoire with great imagination and precision, working always for the enrichment of worship. His visits to Westminster Abbey to lead sessions of "Come and Sing" were eagerly greeted, and his presentations always had an original touch, even in their titles—"Hymns in New Shapes," "The Living voice of Isaac Watts," "Robert Bridges—the meeting of Poetry and Hymnody." Titles like that gave the sessions a flying start.

Many people on both sides of the

Atlantic will remember him as their pastor or teacher, but all of us will think of him as a great communicator. He had his own modest way of recognizing this role, when in a letter only last year he startled me by saying that he had composed his own epitaph—"Of hymnologists not the best, or the most reliable, or the most learned: but beyond doubt and without fear of contradiction, the most garrulous." But it was just "garrulosity" that drew us to him, because there was no topic, however dull, that he did not fill with life. In Britain, where he edited our Hymn Society *Bulletin* for 27 years, we always knew that we had the right man in the right place. One's eye as reader went at once to any article that he had written, especially if it had one of his magnetic titles such as "The Case against Charles Wesley" [good heavens! is there one?], or "That Dreadful Red Book" [Chairman Mao? No: the ill-starred 1904 edition of *Hymns A & M*], or, living dangerously after his move to America, "Ought we to sing Whittier?". And many more.

Some of his books and articles are no doubt rather improvisatory in style; but improvisation is itself a valid and demanding art, as we all know. (I seem to remember that at the keyboard he was happiest in E flat minor!) So we go to any of his works as much for the man and his ideas as for the subject itself. But his final legacy to us, the trilogy of his last years, is as weighty and comprehensive as it is readable, offering to all English-speaking readers a unique study of their riches of hymnody. For the hymns themselves the *Panorama of Christian Hymnody* fulfills its promise in 28 chapters illustrated by 593 texts. Supporting it, the *English-Speaking Hymnal Guide* deals factually with

the 888 texts most commonly found in American and British hymnals. Both books were published in 1979 by the Liturgical Press, Collegeville, Minnesota, and the trilogy was completed in 1981 when G.I.A. Publications (Chicago) issued *The Music of Christian Hymns*, which was the fruit of his 50 years' study of the subject, with 605 examples from early plain-song to today's experiments worldwide. Scholars may find gaps in these pages, and there are reminders that Erik (as he often confessed) was not a good proofreader; but only he could have visualized and created such a trilogy. On every page he is the most companionable of guides, always adding insight to fact, always ready with ideas from the wider worlds of music and theology which he knew so well.

In that last book he carries the story to the threshold of tomorrow, and then takes leave of us with a typically frank and courteous message:

What is [written] for people who are neither literary connoisseurs nor cultivated musicians, and what is designed to become part of their religious lives, must contain something which is already theirs, and something which is newly given . . . The composer of tomorrow's hymnody must equally love the tradition and have his or her own comment to make on it—or, if they prefer the expression, rebel against it. But no—it is not the bitterness and contempt of rebellion that we want. It is the developing counterpoint of good conversation. It is a conversation which will continue for a long time yet.

But alas, in that conversation we shall now miss, all too often, the sound of a familiar and ever-welcome voice. Let the memory of it encourage us forward as he would have wished.

The Memorial Service

Carlton R. Young

(Ed. note. Past President Carlton R. Young attended the service of worship in Bristol Chapel, Westminster Choir College, October 12, 1982, which celebrated the life and witness of Erik Routley. The service, reprinted on page 21, was held four days after Routley's death, which had occurred in Nashville, Tennessee. An additional memorial service will be at Westminster Abbey on February 8.)

The overflow congregation, had begun gathering an hour before the service, and was composed of family, faculty, students, colleagues, and friends. No more appropriate setting for the service could have been chosen to bring into a liturgical format the diversities of contacts and associations which were Erik Routley's. But in particular regard the appropriateness of this place was that it was here in the past several years that Routley had so significantly led the worshipping community of the college, as Chapel Pastor. According to my host, President Ray Robinson, "He (Routley) had transformed an undistinguished weekly event into a model of well crafted liturgy." (never over eight minutes of preaching!). Here Erik's unerring memory for the vastness of hymnic repertory, his skills as pastoral/liturgical leadership and his enthusiasm to get on with it, combined with his "never quite having all the pieces of the service on paper," provided the leadership of chapel experiences that met the needs of the increasingly diverse WCC student body.

On the evening before this service a two hour prayer vigil had been conducted at Trinity Church, attended by members of the academic communities of the college and Princeton University, as well as parishioners. Early this morning the casket had been *removed from the church and transported across town to Bristol

Chapel. There it was placed at floor level in front of the chancel steps. The floral piece on the casket was the only significant color amid the chapel's somber brown and white furnishings. Organ music, settings by J. S. Bach of 16th and 17th century choral melodies, opened and closed the service. Watts' "I'll Praise My Maker" was sung in the unison setting of V. Earle Copes (BOH #9) minus, of course, the Amen(!). In the low ceiling chapel the singing returned us for a moment to the sounds of an English Reformed Chapel and brought us close to Routley's religious roots. Alan Luff's "A Prayer Canticle" so skillfully composed by Erik in the style of Gelineau and sung with so much sensitivity, was a reminder of his enormous contribution to the 1973-76 Dunblane Workshops which introduced his church and others to mid-20th century hymnody. His "Praise" which is reprinted on page 22 is Routley the poet-composer at his best. Notice the dynamic markings which he had supplied for each stanza, serving as a reminder that this superb leader of congregation song, *always* took seriously the potential of the gathered community to sing with musical sensitivity.

Alexander Brent Smith's SATB accompanied setting of George Herbert's "The Call" joined the voices of family, colleagues, friends, and guests with the uniquely expressive vocal sonorities and textures of the WCC

WESTMINSTER CHOIR COLLEGE

Bristol Chapel

Tuesday, 12 October 1982, at 10:00 AM

ERIK ROUTLEY

1917 - 1982

Organ Music: Allein Gott in der Höh' sei Ehr' (BWV662) J.S. Bach

Sentences

HYMN, 'I'll praise my Maker while I've breath'

A PRAYER CANTICLE (music by Erik Routley)

Prayers

The Lord's Prayer

Readings: Romans 8. 31-39
Colossians 3. 12-17
John 14. 1-6, 25-27

HYMN, 'Praise' (words and music by Erik Routley)

Address

HYMN, 'The Call'

Prayers

HYMN, 'The head that once was crowned with thorns'

Blessing

Organ Music: Nun danket alle Gott (BWV657) J.S. Bach

Daniel Jenkins, Minister

Mark Brombaugh, Organist

PRAISE

SHERIDAN

ERIK ROUTLEY, 1976

f 1. In praise of God meet — du - ty and de - light, an - gels and
 creat - ures, men and spir - its bless'd: in praise is earth trans —
 - fi - gured by the sound and sight of heav - en's ev - er - - last - ing feast.

mf 2. The desert is refreshed by songs of praise,
 relaxed the frown of pride, the stress of grief;
 in praise forgotten all our human spite;
 in praise the burdened heart finds sure relief.

f 3. In praise the artist and the craftsman meet,
 inspired, obedient, patient, practical;
 in praise join instrument and voice and mind
 to make one music for the Lord of all.

p 4. No skill of ours, no music made on earth,
 no mortal song could scale the height of heaven;
 yet stands that Cross, through grace ineffable
 the Instrument of Praise to sinners given.

f 5. So, confident and festive, let us sing
 of wisdom, power and mercy there made known:
 the Song of Moses and the Lamb be ours,
 through Christ raised up to life in God alone.

Erik Routley

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students and faculty. The harmonic context of this piece, modal with a judicious use of chromaticism reminded me of Erik's sure instinct for a musical context that was already "in the ear" of the average person gathered for worship.

The sung portion of the service concluded with Thomas Kelly's magnificent enthronement hymn, "The Head That Once Was Crowned With Thorns," which Routley often cited as among the best of English hymns, and so appropriately wedded to Jeremiah Clark's ST. MAGNUS.

The significance of the life and work of this great pastor and teacher was provided in the address by Professor Daniel Jenkins, Erik's colleague and friend of many years. One point in that address came to me with significant force, that being the way that Erik constantly pointed us away from his own work to the work of others. To illustrate this I need only refer to Erik's *The Music of Christian Hymns* (1981). In that monumental survey, only five of his books are mentioned in the extensive bibliography, and none of his tunes are among the musical examples.

Within my own experience, and certainly others who edited *Ecumenical Praise* (1973-1977), Erik consistently pointed us away from his own tunes and texts with the admonition "Have you heard this one?"; then he

would move to the keyboard, play and sing the hymn or psalm from memory (usually we had not heard of either the source or the composer/poet); and closing this lesson of modesty and sophistication with a recitation of the telephone number (including area code or the complete postal code), the mailing address which always included the appropriate Ms., Mrs., Mr., Dr., Prof., or Fr., middle initials, pseudonyms and nicknames!

As I left the chapel that day I was thankful for the time of remembrance that was made possible through my participation in this Reformed Liturgy of praise, prayer, and proclamation. A liturgy so carefully framed by Erik's wife, Margaret, to avoid, in her words "triumphism and overstatement" (the sort of event that Erik would have so assuredly avoided attending). But beyond the remembrance and the remembering of Erik's genius and productivity, as we participated in the music and hymnody he loved, we were also assured in scripture, prayer, and in Prof. Jenkins' words, Erik Routley, that superb singer of the Gospel of Jesus Christ, had already taken his place with David "who stands with harp in hands."

*Pallbearers: Joseph Flummerfelt, Charles Schisler, Daniel Pratt, John Kemp, Brian Paul Thomas, John Ferguson (honorary), Fr. Girard Farrell, Joan Lipponcott, Harried Chase, Sue Ellen Page, Helen Kemp.

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"The Puritans and Music, 1952," *British Weekly* (reviewed by Robert Stevenson) 3:93 July 1952
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A Hymn Book Survey by Robin A. Leaver 32:59 Jan 1981
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IV. Other Items

[Comments on Routley's "On the Billy Graham Song Book"] *A Letter to the Editor* by Richard M. Elmer 6:132 Oct 1955
 [Comments on *The Methodist Hymnal*, 1966] *Hymnic News and Notes* 18:60 Apr 1967
 [Comments on Routley's "Sexist Language: A View from a Distance"] *Letters to the Editor*: Leland B. Sateren 30:116 Apr 1979; Christopher Gist Raible 31:127 Apr 1980; Gordon Taylor 31:195 July 1980; Alice P. Kenney 31:276 Oct 1980
Westminster Abbey "Come and Sing," May 1980 by Douglas W. Wren [comments on Routley's "Robert Bridges. The Meeting of Poetry and Hymnody"] 31:285 Oct 1980

'Father Eternal, Ruler of Creation'' L. Housman's Critique of War

Samuel Torvend



Samuel Torvend, OP is organist for the Dominican Community at St. Louis University. He holds the M.A. in liturgical theology from Aquinas Institute, St. Louis, and is a doctoral student in historical theology at St. Louis University.

At the end of the First World War, the number of known dead was placed at 10 million men, the wounded at 20 million. In terms of direct and indirect costs for the war effort, approximately \$331 billion were expended by all nations. But war statistics cannot express the personal and communal violence experienced by victor and vanquished alike—an ordeal which extended to the peace table itself.

Germany, reduced to a state of utter helplessness, was forced into numerous concessions which not only stripped her of economic resources but also severely damaged the national spirit and psyché. The Allies, on the other hand, were engaged in constant bickering over the draft of the peace terms: Clemenceau of France was opposed by Wilson and Lloyd George; the Americans objected to French and English reparation demands; Polish claims, the Japanese presence in Shantung, and Italian demands in Dalmatia complicated the peace initiative and almost brought negotiations to a standstill. By May 7, 1919, these questions were settled only by compromise in order to keep the conference together until the Treaty of Versailles was signed in June.

During the Khaki election of the previous year, Great Britain witnessed the coalition government's

victory with the promise of punishment of all German "war criminals," full payment by the Central Powers of the costs of war, and the prevention of dumping of foreign goods in Great Britain. At the same time, the English experienced a rising unemployment rate which would reach one million by the early months of 1921. Coupled with sorely-needed social reforms and increased competition in foreign trade, almost insoluble problems were created in a country still suffering from the violence of war.

In response to this situation, the Life and Liberty Movement was formed in London at the end of the war to promote world peace. From its earliest moments the movement was supported by H.R.L. Sheppard (1880-1937), vicar of St. Martin-in-the-Fields. Sheppard's enthusiasm for the pacifist movement was expressed through his broadcasts on English radio, the parish magazine *St. Martin's Review*, and two of his books, *The Human Parson* (1924) and *The Impatience of the Parson* (1927).

In 1919, Sheppard requested from Laurence Housman (1865-1959) a hymn for the Life and Liberty Movement. Housman, confirmed in the Church of England, was attracted to Roman Catholicism for a time, but then, because of his strong views on pacifism, became a Quaker. In addi-

tion to his musical skill, he was a prolific author, a playwright, a satirical columnist, and an art critic in London.

"Father Eternal, Ruler of Creation" is Housman's three-fold critique of war: the insanity of military conflict; the harsh retribution demanded by the victors; the greed of nations which masks necessary efforts to achieve peace. The text consists of five stanzas, each ending with the petition borrowed from the Lord's Prayer, "thy kingdom come, O Lord thy will be done!" Stanza 1 juxtaposes the creating Father and the brooding Spirit of life (Gn. 1) with the darkness that covers not the uncreated void, but the modern world, ending with the plea, "light to man's blindness, O be thou our aid."

The second stanza is a pungent description of the human condition in which Housman juxtaposes the division of peoples wherein "love is mocked, derided" with the reluctance of nations to bear the cross of Christ. Here he implicitly links the Crucified One with the pursuit of non-violence and peace.

Stanza 3 offers a bracing metaphor in which Housman uses the Tower of Babel (Gn. 11.1-9) as an interpretation of excessive nationalism: "Envious of heart, blind-eyed with tongues confounded . . . by jealousies surrounded, building proud towers which shall not reach to heaven." It is important to remember that at the time of the text's composition, the "negotiation" of Western Europe was taking place in Paris. The phrase "nation by nation still goes unforgiven" thus serves as a commentary on the retributive manner in which the peace negotiations were conducted.

In the context of the destruction of much of Europe and the haphazard

efforts to reconstruct it, the fourth stanza is a condemnation of feeble and short-sighted political negotiation: "led by no star, the rulers of the nations still fail to bring us to the blissful birth." If we interpret star as the light which hung over Bethlehem, "the blissful birth" can be interpreted as the incarnation of the Son of God, a meaning complemented in the fifth and final stanza.

Housman ends the hymn with a plea for renewed *vision* brought to birth through deeper love: "O give us brother love for better seeing thy word made flesh, and in a manger laid." In the first stanza of the hymn the creative power of God is the source of sight, and here, in the last stanza the potential redemption of all creation is wrought through the incarnation of the Word. In the first half of the stanza, Housman links creation with incarnation as one continuous movement of God in the question, "How shall we love thee holy hidden being, if we love not the world which thou hast made?" The People of God, created by the Word and redeemed by the Word, are called to that same activity of God: the creation of mercy in the midst of violence, the redemption and transformation of proud towers into havens of justice and peace.

In the words of "Father Eternal" we find neither saccharine sentiment nor pious scruples concerning the call to peace and justice. Rather, we encounter a biblical, poetic and yet pointed commentary on the futility of war and the necessary role of the Church in pursuing peace in the midst of violence. As we witness in our own day concerted efforts to increase the weapons and strategies of war, we find Housman's text truly significant word: "by war and tumults, love is mocked, derided."

Father Eternal, Ruler of Creation

Father eternal, ruler of creation,
Spirit of life, which moved ere form was made,
through the thick darkness covering every nation,
light to man's blindness, O be thou our aid:
thy kingdom come, O Lord, thy will be done.

Races and peoples, lo, we stand divided,
and, sharing not our griefs, no joy can share;
by wars and tumults love is mocked, derided;
his conquering cross no kingdom wills to bear:
thy kingdom come, O Lord, thy will be done.

Envious of heart, blind-eyed, with tongues confounded,
nation by nation still goes unforgiven,
in wrath and fear, by jealousies surrounded,
building proud towers which shall not reach to heaven:
thy kingdom come, O Lord, thy will be done.

Lust of possession worketh desolation;
there is no meekness in the sons of earth;
led by no star, the rulers of the nations
still fail to bring us to the blissful birth:
thy kingdom come, O Lord, thy will be done.

How shall we love thee, holy hidden being,
if we love not the world which thou hast made?
O give us brother-love for better seeing
thy word made flesh, and in a manger laid:
thy kingdom come, O Lord, thy will be done.

Text excerpted from: *The Hymn Book* (Anglican Church of Canada and the United Church of Canada), 1971.

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The Hymns of Katherine K. Davis

Carolyn Livingston



Carolyn Livingston is a Ph. D. student in music education at the University of Florida, having received her M. Ed. there and her B.S. in music education from Tennessee Technological University. She is choir director at First Lutheran Church, Gainesville, and composer of children's music. Her hymns and anthems have been published in *Choral*, *Lorenz*, *Singspiration*, and *Credo*.

Although best known for her choral compositions and arrangements, Katherine K. Davis wrote four hymns which have been included in hymnals published since 1964. Her career as a published composer and author of song texts spanned the years from 1914 to 1980, and her influence on church music will undoubtedly be felt for years to come. Her works range from "The Little Drummer Boy," with its outstanding commercial success, to vocal and piano solos, musical dramas and orchestral and string compositions. According to one source, they number more than 1,000 separate compositions.¹

Katherine Kennicott Davis was born on June 25, 1892 in St. Joseph, Missouri. Her parents, Maxwell and Jessie Barton Davis, had met while singing in the same choir, and the composer recalled in a 1979 interview that their interest and participation in musical activities lasted as long as they lived.² Although her parents were not professional musicians, it is evident they provided a climate which nurtured the musicianship of their children Kay, and Willard, who was two years younger.

Miss Davis began to play melodies by ear at the family piano as soon as she was able to reach the keyboard. Her parents' attempts to teach her to read music, however, were thwarted

by her poor eyesight, which at that time had not been diagnosed. Her musical and general education were complicated further by ill health and a fall from a horse which left young Kay with a weakened left hand and arm, making piano progress difficult.

When Katherine was 13, the well-known teacher and composer of children's music, Jessie Gaynor (1863-1921), opened a studio in St. Joseph, and the two Davis children began lessons there in piano and theory. Under the tutelage of Mrs. Gaynor, Katherine wrote her first piece, "Shadow March," at age 13. "My mantle will fall on you," declared Mrs. Gaynor.⁴

During her high school years, Katherine won several poetry and essay contests. Piano lessons were discontinued for her final two years of high school, although she continued to sing in church choir and to accompany her brother, who had become a proficient violinist by this time.⁵

After high school graduation in 1910, Katherine entered Wellesley College at the advice of her high school English teacher. She majored in English at Wellesley, but studied piano and other subjects offered in the music department. She also took an active part in the extra-curricular musical life of the college. Her first song to be published, "Like Shadow O'er the Grass," appeared in the

Wellesley Song Book in 1914. Upon graduation, she was awarded the Billings prize for composition. As Miss Davis related in 1973, to Harrison Charles Boughton:

Girls didn't go dashing out and take jobs or anything the way they do now... Anyway, I was thoroughly mixed up, underweight, and unhappy... So I went home.⁶

Back in St. Joseph, Katherine taught privately and did some accompanying. At the invitation of Hamilton MacDougall (1858-1945), who had been her theory and music literature teacher at Wellesley, she returned there in 1916 to serve as MacDougall's secretary, study and teach. Two years later she began studying composition at the New England Conservatory with Stuart Mason. During this time her symphonic tone poem, "The Burial of Queen," was written and was performed by the conservatory orchestra.

In 1921 Katherine K. Davis enrolled in the Concord Summer School where she studied for several years during the summer. The school had been organized in 1914 by Thomas Whitney Surrrette (1861-1941), prominent music educator. Surrrette's influence on Miss Davis was tremendous. Through him, she was able to study for a month with Nadia Boulanger in France in 1925. She collaborated with Surrrette and Archibald Davison in producing the *Concord Series* of school music books which were published from 1924-1935 by E. C. Schirmer.⁷

Miss Davis taught at the Concord Academy from 1921-1923 and at Shady Hill School in Philadelphia from 1923-1930. A nervous breakdown in 1930 caused her to spend the next four years in sanitariums in the Concord area.⁸ During this time,

serious composing took place, including contributions of texts and melodies to two more school music series, the *Hollis Dann Song Series* and *The World of Music*. Beginning during this period her work in composing, arranging and writing song texts became productive enough to provide her income, with composing gradually taking precedence over arranging. Miss Davis lived with friends in Pennsylvania for four years beginning in 1935, returning to the Concord area in 1939. She built a house there in 1947, where she lived until failing health caused her to move to a retirement home in 1978.⁹

With her friend, Nancy Loring, she spent many winters in Deland, Florida. They became acquainted with the music faculty at Stetson University and often attended concerts there. Miss Davis was awarded an honorary Doctor of Music degree by Stetson in 1967.¹⁰

Katherine K. Davis grew up in the Congregational Church in St. Joseph. After returning to Concord in 1939, however, she joined the Christian Science Church, although she later said that she had never really agreed with its entire doctrine. She resigned from the Christian Science Church in the late 1940s and became associated with the Episcopal church in the 1950s.¹¹

Miss Davis died in Concord, Massachusetts on April 20, 1980, and was buried there at Sleepy Hollow Cemetery. The following month, a memorial service was held at Wheaton College by the Brockton chapter of the American Guild of Organists.¹²

Examination of 20 hymnals currently in use has yielded five hymnals containing Miss Davis' four hymns. In spite of the fact that her hymns are few in number, given the wide influ-

ence exerted upon church music by the composer, as well as the prominence and recent publication (as hymn books go) of these particular hymnals, it would seem indicative of a trend toward including her works in future hymnals.

In 1962, the hymnal committee of the Methodist Church commissioned Katherine K. Davis to write three hymn tunes for *The Methodist Hymnal*, 1964.¹³ The tunes were SURRETTE (408), WACHUSETT (96) and MASSACHUSETTS (485).

SURRETTE was named for Miss Davis' teacher and appears here as the setting for "Christ is the world's true light" by George W. Briggs (1875-1959), which was first published in *Songs of Praise* (1931) as a missionary hymn. The text is also suitable for Epiphany, and is included in the Epiphany section of this hymnal.¹⁴ SURRETTE is in 67. 67. 66. 66. meter. The melody is in A B C form, lying within the range of an octave. The repeat of the A section has just enough harmonic change to make it interesting while remaining easily singable. A brief modulation to the relative minor occurs at the end of the third line before a strong ending in E^b major, the original key.

WACHUSETT appears in *The Methodist Hymnal* and, again, the *The Covenant Hymnal*, 1973 (387)¹⁵ with the text, "I sought the Lord" from *The Pilgrim Hymnal*, 1904. The author is unknown. This text first appeared in *Holy Songs, Carols and Sacred Ballads* in 1880, and its meter is 10. 10. 10. 6. The composer chose D minor for this tune named for the mountain near her home. "The sight of it lifts the thoughts as well as the eyes," she said.¹⁶

The first phrase of the melody is Dorian in character. The second phrase ends in G major, relieving the

somewhat bleak beginning which is well suited to the text. We find a modulation to C major in the third phrase, with the ending in D major. This harmonic diversity is combined with a simple quarter note-half note rhythm. The ascending bass line in the second phrase is appealing and also serves to illustrate the meaning of the words.

MASSACHUSETTS seems to be the composer's most popular hymn tune at this date, appearing not only in *The Methodist Hymnal*, but in *The Covenant Hymnal* (448), *Baptist Hymnal*, 1973 (320)¹⁷ and in a Choristers Guild study. The first and last of these use "From thee all skill and science flow" as the text. These words were penned by Charles Kingsley (1819-1875), an Anglican minister, for the laying of the cornerstone of Queen's Hospital in Birmingham, England in 1871. Kingsley's concern for the social ministry of the church is reflected here.

In both *The Covenant Hymnal* and *Baptist Hymnal*, MASSACHUSETTS is named for the state in which the composer lived, appears with a text by Bryan Jeffery Leech (1931-) "Make Room Within My Heart, O God." Leech has written four other texts included in *The Covenant Hymnal* and is a member of the hymnal commission for the Evangelical Covenant Church.¹⁹

MASSACHUSETTS, in common meter doubled, is in A A B A form with harmonic changes in the second and fourth lines. Beginning in E minor, it is perhaps even more modal in feeling than WACHUSETT, with the leading tone not appearing until the end of the second line. The third line begins in C major and goes on to A minor with the tune ending in the parallel major of the original key, as does WACHUSETT. The quarter note note rhythm, with occasional paired

From Thee All Skill and Science Flow

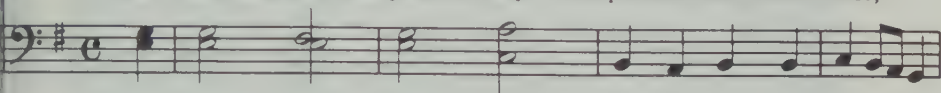
CHARLES KINGSLEY, 1819-1875

MASSACHUSETTS CMD
KATHERINE K. DAVIS, 1892-1980

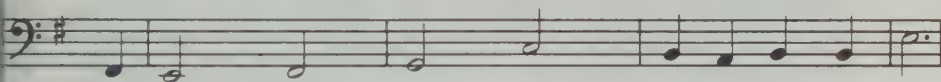
Unison



1. From thee all skill and sci-ence flow, All pit - y, care, and love,
2. And has - ten, Lord, that per - fect day When pain and death shall cease,



All calm and cour - age, faith and hope: O pour them from a - bove;
And thy just rule shall fill the earth With health and light and peace,



And part them, Lord, to each and all, As each and all shall need,
When - ev - er blue the sky shall gleam, And ev - er green the sod,



To rise like in - cense, each to thee, In no - ble thought and deed.
And man's rude work de - face no more The par - a - dise of God. A-men.



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Katherine K. Davis

eighth notes, moves this hymn along.

Although ASH GROVE is a Welsh folk tune, it is associated with Katherine K. Davis in the minds of many church musicians, having been arranged by her for unison choir with

descant and published by E. C. Schirmer in 1938. It is also available from Schirmer in SATB and SSA arrangements. The words, "Let all things now living," were written by Miss Davis under the pseudonym John Cowley:

Let all things now living a song of thanksgiving
 To God the Creator triumphantly raise,
 Who fashioned and made us, protected and stayed us,
 Who guideth us on to the end of our days.
 His banners are o'er us, His light goes before us,
 A pillar of fire shining forth in the night,
 'Til shadows have vanished and darkness is banished,
 As forward we travel from light into light.

THE HYMN

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His law He enforces: the stars in their courses,
 The sun in His orbit, obediently shine;
 The hills and the mountains, the rivers and fountains,
 The deeps of the ocean proclaim Him divine.
 We too, should be voicing our love and rejoicing,
 With glad adoration a song let us raise,
 'Till all things now living unite in thanksgiving
 To God in the highest, hosanna and praise!

ASH GROVE appears with this text in *Lutheran Book of Worship*, 1978 (557),²⁰ and in *Hymns For the Family of God*, 1977 (389).²¹ It is interesting to note that the assistant editor for the latter, a non-denominational hymnal, is Bryan Jeffery Leech, author of "Make room within my heart, O God." *Hymns For the Family of God* also includes the composer's soaring descant from the choral version. Miss Davis declared descant writing to be one of her preferred techniques and stated that this particular one was the favorite of all the descants she had written:

It's the most free. And it seems as though it had grown from the melody. It has an independent life of its own; it

isn't dependent on the melody, but it grows out of it.²²

The descant for "Let all things now living" provides a rhythmic contrast to the melody with its use of inverted pedal point and flowing eighth notes.

The last composition Miss Davis wrote before her death was a four part setting of the Isaac Watts text, "Come we that love the lord." The anthem is entitled "Songs Abound" and is published by Galaxy. An examination of this and other choral works by this prolific and well-loved American woman composer could yield a wealth of tunes and texts for possible inclusion in the hymnals of the future.

Notes

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3. Harrison Charles Boughton, "Katherine K. Davis: Life and Work," (D.M.A. dissertation, University of Missouri, 1974), pp. 4-8.
4. Wilder, "Katherine K. Davis," p. 48.
5. Boughton, "Katherine K. Davis," p. 10.
6. *Ibid.*, p. 43.
7. *Ibid.*, p. 53.
8. *Ibid.*, pp. 16-19.
9. Wilder, "Katherine K. Davis," p. 50.
10. Boughton, "Katherine K. Davis," p. 91.
11. *Ibid.*, pp. 21-24.
12. "Katherine Davis, 87, composer, memorial service at Wheaton," *Boston Globe*, May 17, 1980.
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William B. Bradbury, the Campmeeting Spiritual, and the Gospel Song

Ellen Jane Porter



Ellen Jane Lorenz Porter, well known church musician, author, composer and clinician, lives in Dayton, Ohio. Her biographical sketch appeared in our July 1977 issue. She is author of *Glory Hallelujah! The Story of the Campmeeting Spiritual* (Abingdon Press, 1980).

This essay is about the composer of what must be the world's best-known hymn tune. Which one this is I cannot prove by a survey or by a poll, but my guess (more or less educated) is that it is not "How Great Thou Art," not "Amazing Grace," not "The Old Rugged Cross," nor even the "Doxology," but a simple little Sunday school hymn called "Jesus Loves Me." Even though that song is in a period of eclipse because of excess sentimentality of stanzas in a language thought unsuitable for children, nevertheless it is sung by children all over the world, and is therefore known by their parents as well. Its pentatonic tune is in the musical vocabulary of almost all cultures, the range is practical, the text of the refrain is in a favorite folk form, and its message is universal among Christians.

My immediate interest in the song stems not so much from the story of the writing of the words as from my thoughts on why the composer added the refrain, and why he chose this particular text form for it: "Yes, Jesus loves me (3x), The Bible tells me so," a form which may be described as *aaab*.¹ To answer those questions, we must know more about the man Bradbury.

He was the youngest of the triumvirate ruling American church music

in the middle third of the 19th century. Lowell Mason (1792-1872) was the mightiest in influence, with his devotion to European standards, his innovative courses in "conventions" (the successor to the singing schools) for teachers of music, his encouragement of church choirs, his large number of singing books, his huge number of original and arranged hymn tunes, and his success in introducing music into the public schools. Thomas Hastings (1784-1872) was also a prolific composer of hymn tunes and hymn texts and compiler of a number of singing books, but he has left a smaller legacy to the 20th century. Bradbury's opening of new paths for hymn-tune writers, and the number of his still-popular tunes, make him the 19th-century song writer second only to Lowell Mason in importance to hymnology today.

William B. Bradbury (1816-1868) was born and educated in New England. After moving to New York in his early 20s, he served as organist in the Baptist Tabernacle. As a former singer in Lowell Mason's choir in Boston, he followed Mason's example of conducting singing classes for his choir.² He studied music in Europe for two years in his early thirties, and on his return to this country settled down to a life of composing, compiling, conducting, and teaching. In

1854 he and his brother founded the Bradbury Piano Company (later Knabe). His many and spectacularly wide-selling compilations were for choirs (*The Mendelssohn Collection*, *The Shawm*, *The Jubilee*, etc.) in the 1840s and 1850s, and for the Sunday schools (*The Golden Chain*, *The Golden Censer*, *The Golden Shower*, the *Plymouth Sabbath School Collection*, etc.) in the 1850s and 1860s. He also compiled a hymnal, the *Devotional Hymn and Tune Book*, in 1864.

Bradbury was not the first to issue songbooks for young people. Hastings' *Juvenile Psalmody* came out in 1827, and like Bradbury's first, *The Young Choir*, 1841, its songs were no different from the standard hymns for adults, and were not at all childlike.

The book contained many of the best American folk hymns, a few of them in campmeeting style. There are no songs for children, in today's thought. (Some are very gloomy in their description of death, as:

My soul, come meditate the day
And think how near it stands
When thou must quit this house of clay
And fly to unknown lands.

And this secular song:

My soul forsakes her vain delight
And bids the world farewell,
Base as the dirt beneath thy feet,
And mischievous as hell.

Isaac Woodbury's *Sunday School Lute* (1857) and Horace Waters' *Sabbath-School Bell* Nos. 1 and 2 (1859 and 1860) were extremely popular. E. S. Lorenz says in *Church Music*³ that Bradbury learned from each of these earlier books.

Few singers of gospel songs today

realize that the early gospel hymns (before they were called "gospel" songs—that term came around 1875) were first published in books meant for children. In the early days of the Sunday school movement in America (The American Sunday School Union was founded in 1824), there were no classes for adults; it was not until the middle of the century that adult classes became common. At first, there was little difference between hymns for adults and hymns for children in either the music or the texts.

Here are some of the hymns set for music by Bradbury that first appeared in Sunday school songbooks for children:

"Savior, Like a Shepherd Lead Us." *Oriola*, 1859 ed.⁴

"I Think, When I Read the Sweet Story of Old," *Oriola*.

"Jesus Loves Me, This I Know." *The Golden Shower*, 1862. (Bradbury added the refrain.)

EVEN ME. *The Golden Shower*, 1862.

"Sweet Hour of Prayer." *The Golden Chain*, 1861 ed.⁵

"There Is No Name so Sweet on Earth." *The Golden Chain*, 1861 ed.

"He Leadeth Me, O Blessed Thought." *The Golden Censer*, 1864. (Bradbury added the refrain.)

Other popular Bradbury hymn tunes first appeared in the hymnal and the tunebooks:

JESUS PAID IT ALL. *Devotional Hymn and Tune Book*, 1864. (Bradbury Version.)

SOLID ROCK. *Devotional Hymn and Tune Book*, 1864.

OLIVE'S BROW. *The Shawm*, 1853.

WOODWORTH. *The Mendelssohn Collection*, 1849.

ALETTA. *The Jubilee*, 1858.

It is important to note that all the hymns in the above lists first appearing in the hymnal or the Sunday

school songbooks, except two, have refrains or choruses. Such tunes are found in large numbers in these books. A typical Bradbury songbook, *The New Golden Chain*, 1864, for example, contains 43 songs with chorus out of a total of more than 175. It is interesting to surmise where Bradbury got the idea of featuring the chorus and refrain. As one who had his finger on the musical pulse of the country, Bradbury must have taken a thoughtful look at the new-old kind of sacred song that was sweeping the land at the time: the campmeeting spiritual. One can imagine the practical church musician thinking, "If these songs serve the people's religious needs, and if it is the chorus that enables them to learn these songs in a short time and remember them for a long time, I'll furnish songs with a chorus!" So Bradbury wrote "Yes, Jesus loves me," and he wrote "He leadeth me, He leadeth me." And "Even me, even me, Let some droppings fall on me" (that was the early form of that refrain!). And "On Christ, the solid rock I stand, All other ground is sinking sand."

The campmeeting spirituals had short, catchy, repetitive choruses. Proof that Bradbury was acquainted with and sympathetic toward their use abounds in every one of his collections after 1850. Conversely, the compilers of the formal denominational hymnals were dismayed at the popularity of the campmeeting spirituals. The formal hymnals were lying unused in many churches; people had discovered that anyone, everyone, could sing the choruses. Hastings and Mason deplored the trend,⁵ and as early as 1833 had tried to meet the competition by publishing their own, much more sedate hymns in their *Spiritual Songs for Social Worship*. But Bradbury joined in

the popular enthusiasm. He put 30 American folk hymns, including campmeeting spirituals, into his *Devotional Hymn and Tune Book*. These 30 included, "We'll Stem the Storm," "I Love Jesus," "I'm Bound for the Promised Land," "Say, Brothers, Will You Meet Us," "I Do Believe," and "Will You Go." (He also bent to popular demand by adding several popular secular tunes with sacred words, like "Auld Lang Syne" and "Home Sweet Home.")

There are a few campmeeting choruses in each of the tunebooks, and more substantial numbers of them in each of the Sunday school songbooks, including such favorites as HEBREW CHILDREN, PARTING HYMN, COME TO JESUS, and "You Must Be a Lover of the Lord."

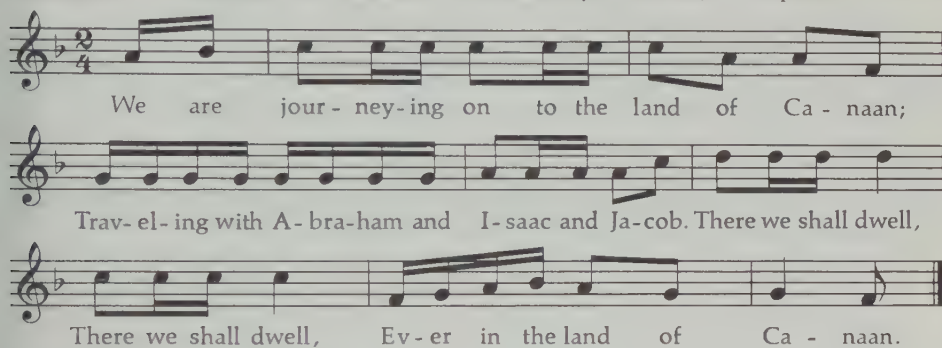
Bradbury then proceeded to adopt the characteristics of these songs in writing his own original hymns. Take JESUS LOVES ME, for instance. Like the campmeeting choruses, it has a refrain, it is based on the pentatonic scale (no *fa* or *ti*). The text of the chorus is in a form prevalent in the folk songs, secular and sacred, of many lands: aaab, as in "Here we go round the mulberry bush," "Lou, Lou, skip to my Lou," "Glory, glory, hallelujah," as well as "Yes, Jesus loves me."

Bradbury's early books had few of these original songs in the campmeeting style. There is only one with a chorus in *The Shawm*, 1853; it is a children's song with a chorus of "Singing glory, glory, glory, glory, glory." But by the advent of the "Golden" series in 1862, the picture had changed. His last collection, published posthumously, was the *Bradbury Trio*. In it there are at least four Bradbury songs with positive elements borrowed from campmeeting spirituals.

In *THE LAND OF CANAAN*, p. 279, the text topic (journey to heaven), the lack of rhyme, the rousing rhythm, are all characteristic of the campmeeting spirituals. (See Ex. 1) In *BROWN*, p. 97, the stanza words are a favorite of camp meetings; the chorus repeats the music of the verse; there is no rhyme in the chorus, and words of the chorus are a campmeeting favorite (See Ex. 2) In *THE ROYAL PROCLAMATION*, p. 40, the stanza and

opening chorus words are often found in the campmeeting songs. On the other hand, the rhyming and the modulation found here are *not* characteristic of the campmeeting spirituals. (See Ex. 3) In *THE PROMISED LAND*, p. 212, the words throughout are borrowed directly from a campmeeting song, including what is sometimes called the "family word" — (Father, Savior, etc.) — the single word that changes from one

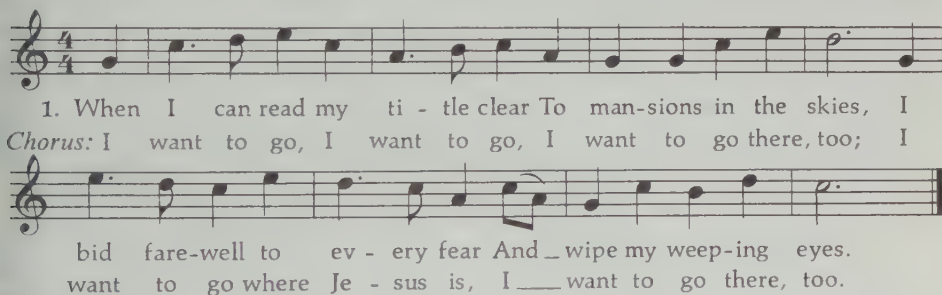
Example 1. "The Land of Canaan" (Chorus only) *Bradbury Trio*, p. 279. W. B. B.



We are jour - ney - ing on to the land of Ca - naan;
Trav - el - ing with A - bra - ham and I - saac and Ja - cob. There we shall dwell,
There we shall dwell, Ev - er in the land of Ca - naan.

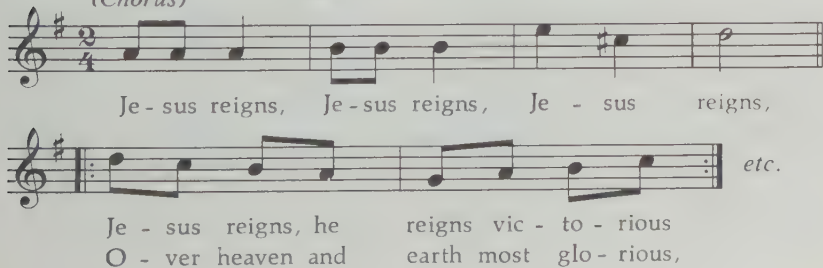
Example 2. "Brown" *Bradbury Trio*, p. 97.

W. B. B.



1. When I can read my ti - tle clear To man - sions in the skies, I
Chorus: I want to go, I want to go, I want to go there, too; I
bid fare - well to ev - ery fear And _ wipe my weep - ing eyes.
want to go where Je - sus is, I _ want to go there, too.

Example 3. "The Royal Proclamation" *Bradbury Trio*, p. 40 W. B. B.
(Chorus)



Je - sus reigns, Je - sus reigns, Je - sus reigns,
Je - sus reigns, he reigns vic - to - rious
O - ver heaven and earth most glo - rious, etc.

verse to the next. This device makes a song very easy indeed to learn. The form of the text here is aaba (as in "The Farmer in the Dell"), second only to the aaab pattern in popularity in the camp meetings. There is no rhyme in the chorus. (See Ex. 4.) In THE LOVE UPON CALVARY, p. 339, the

chorus text is the one most frequently found in campmeeting spirituals,

O the Lamb, the loving Lamb,
The Lamb of Calvary,
The Lamb that was slain and liveth again,
To intercede for me.

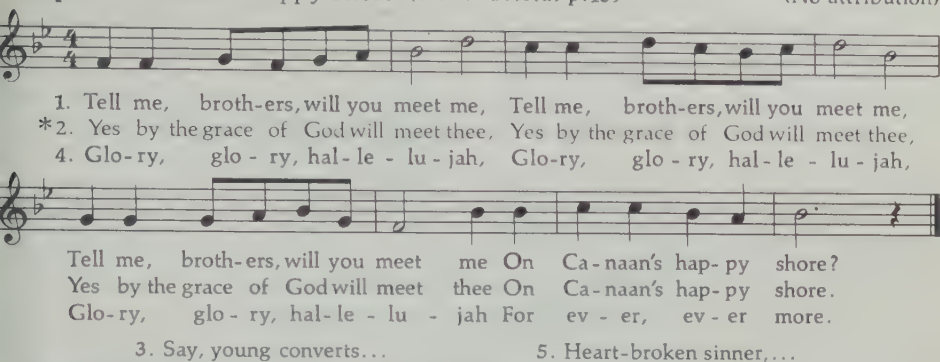
Example 4. "The Promised Land" *Bradbury Trio*, p. 212.

W. B. B.

1. I have a Fa-ther in the prom-ised land,
2. I have a Sav-ior in the prom-ised land,
I have a Fa-ther in the prom-ised land, My
I have a Sav-ior in the prom-ised land, When
Fa-ther calls me, I must go To meet him in the prom-ised land.
Je-sus calls me, I must go To meet him in the prom-ised land.
Chorus
I'll a-way to the etc.

Example 5. "Canaan's Happy Land" *The Golden Shower*, p. 38 (No attribution)

1. We are bound for Ca-naan's hap-py land, We are
5. Let us meet dear par-ents in that land, Let us
Sing-ing glo-ry, hal-le-lu-jah, Sing-ing
Chorus
bound for Ca-naan's hap-py land, We are bound for Ca-naan's
meet dear teach-ers in that land, Let us meet dear school-mates
glo-ry, hal-le-lu-jah, Sing-ing glo-ry, hal-le-lu-jah, Oh, will you meet us there?
in that land, On Ca-naan's hap-py shore.
lu-jah, We're bound for Ca-naan's land.



1. Tell me, broth-ers, will you meet me, Tell me, broth-ers, will you meet me,
 *2. Yes by the grace of God will meet thee, Yes by the grace of God will meet thee,
 4. Glo-ry, glo-ry, hal-le-lu-jah, Glo-ry, glo-ry, hal-le-lu-jah,
 Tell me, broth-ers, will you meet me On Ca-naan's hap-py shore?
 Yes by the grace of God will meet thee On Ca-naan's hap-py shore.
 Glo-ry, glo-ry, hal-le-lu-jah For ev-er, ev-er more.
 3. Say, young converts... 5. Heart-broken sinner...

Bradbury does not make rhythmic provision for the extra syllable in this stanza.

and it is sometimes given a minor tune. (This is one of the comparatively few campmeeting choruses that rhymes.) Bradbury virtually never put his songs in anything except major keys. Most of the campmeeting spirituals are also in major, but one finds quite a few beautiful ones in Dorian, Aeolian, Mixolydian and minor modes.

If indeed Bradbury did take campmeeting spirituals as the basis for many of his so-called "original" tunes, he but followed the precedent set by his mentor, Lowell Mason, who concocted "new" tunes from fragments of European music ranging from Gregorian chant to Beethoven's string quartets!

Bradbury's association with campmeeting spirituals is nowhere more evident than in the inclusion of many of his tunes in *The Revivalist*, the very popular 1868 and 1872 songbook of Joseph Hillman of Troy, N.Y. It is this book that contains more campmeeting spirituals than any other I have ever come across. Of the 26 original hymns by Bradbury found here, 20 have choruses and seven have distinctively campmeeting flavor: the choruses often have no rhyme, the text-form of two is aaab, another is a dialog between the Ques-

tioner and the Traveler—a favorite campmeeting device; still another chorus is "Will you go," a phrase found often in campmeeting spirituals. We can but be grateful to William B. Bradbury for his help in preserving the northern campmeeting spirituals.

About a dozen of Bradbury's many hundreds of hymn tunes and Sunday school songs survive, including among many others nine in the *Baptist Hymnal* of 1975 (his own denominational tradition), six in the *United Methodist Book of Hymns*, 1966, and three in the *Lutheran Book of Worship*, 1978.

Bradbury's songs set the style for the floods of gospel songs that followed, and still follow. The latter-day gospel songs vary in only slight detail from Bradbury's prototypes, which illustrate the jiggy rhythms, the echoing bass rhythms, and the Jesus-and-I-oriented texts, characteristic of most gospel songs. Bradbury's music lacks the chromaticism that made the later songs sentimental; his tunes are, on the whole, more naive or childlike than the later ones. His simple, straightforward style sets them off as worthy of their place in the hearts of gospel song singers of over a century.

Notes

1. See my book, *Glory, Hallelujah! The Story of the Campmeeting Spiritual*, Abingdon Press, 1980, p. 51.
2. His *Lecture on music* is effectively quoted in Leonard Ellinwood's *History of American Church Music*, p. 109.
3. *Church Music*, Fleming H. Revell Company, 1923, p. 331.
4. *Companion to Baptist Hymnal*, William J. Reynolds, Broadman Press, 1976, pp. 188, 205.
5. Mason's tune BETHANY is the nearest to having a refrain of any still in use.

Theses and Dissertations Related to Hymnody, 1983

Introduction

This is the fourth annual bibliography of theses and dissertations related to hymnody, supplementing those of our past three January issues. Although most titles are recent, a few older works not included in earlier listings in *The Hymn* (July 1979, July 1965, January 1964, April 1963, and January 1963) are included. Entries which were previously listed as in progress which are now completed are relisted with their year of completion. A few entries whose titles do not specifically refer to hymnological studies may be assumed to incorporate this subject.

When available, the information for each entry is listed in the following order: author's name, title of work, number of pages, degree earned, area (school or department of study), institution conferring degree, and year degree was awarded. Dissertation listings also include the *Dissertation Abstracts International* entry by volume, number, and page.

This bibliography is the result of an extensive survey of institutions accredited by the Association of Theological Schools and by the National Association of Schools of Music. It is anticipated that this bibliography will continue to be an annual feature in *The Hymn*. Readers are invited to report errors and omissions to the editor.

Brooks, June Delores. *Music in Culture; Black Sacred Song Style*, Slidell, Louisiana, Chicago, Illinois. (Ph. D., Northwestern University, 1973).

Cross, Virginia. *The Development of Sunday School Hymnody in the United States of America, 1816-1869*. (D.M.A., Church Music, New Orleans Baptist Theological Seminary, in progress).

Dixon, Christa Klingbeil. *Negro Spirituals; Wesen und Wandel geistliche Volkslieder*. 333p. (Ph. D., English philology, Rheinische Frederick-Wilhelm-Universität, Bonn, 1965).

Fishel, Douglas R. *Style characteristics of Mikolaj Gomolka's Melodie Na Psalterz Polski*. (M.M., Southwestern Baptist Theological Seminary, in progress).

Hansard, Lee. *Trinitarian Structure in Hymnody: An Historical and Analytical Study of Hymns which in Form and Content Address the Three Persons of the Godhead and of the Hymn Tunes with Which They are Associated*. (M.M., Southwestern Baptist Theological Seminary, in progress).

Hansen, Gerald M. *The Hymn Prelude: A Cycle of Organ Introductions to Singing of Hymns*.

- 102p. (D.M.A., Organ Performance-Pedagogy, Eastman School of Music, 1970).
- Harlan, Benjie. Selected 20th Century Organ Compositions Based on Calvinist Psalm Tunes From Certain Selected Protestant Hymnals Published Since 1950. (D.M.A., Southwestern Baptist Theological Seminary, 1981).
- Johnson, James Kenneth. The Negro Spiritual, its Form and its Use in Worship. 70p. (M.C.M., Union Theological Seminary, 1968).
- Kelley, Raymond. Gospel Music and its Use in Three Urban Churches. (B.D., Howard University, 1968).
- Kroll, Ronald. The Stylistic Evolution of the American Gospel Song. (M.A., Music Literature, Eastern Michigan University, 1981).
- Lee, Daniel Sokchul. The Development of Indigenous Christian Hymnody in Korea. (M.C.M., Music History and Hymnology, New Orleans Baptist Theological Seminary, in progress.)
- Lehmann, Theo. Negro Spirituals; Geschichte und Theologie. (Ph. D., theology, Halle Universitat, 1962).
- Mihok, Shirley Mae. Music in the Divine Liturgy of Slovak Lutheran Worship. 146p. (Doctor of Arts, Musicology, Ball State University, 1982).
- Read, Kenneth Eugene. Fourfold Analysis of Modern Evangelical Hymnals. (M.A., Cincinnati Bible Seminary, in progress).
- Ricks, George Robinson. Some Aspects of the Religious Music of the United States Negro; an Ethnomusicological Study with Special Emphasis on the Gospel Tradition, 419p. (Ph.D., anthropology, Northwestern University, 1960). 60-4788.
- Sloan, Brenda Gold. A Study of the Similarities Between Two Types of Black Music: The Spiritual and Gospel. (M.A., Music Education, Eastern Michigan University, in progress).
- Sutton, Joel Brett. The Gospel Hymn, Shaped Notes, and the Black Tradition; Continuity and Change in American Traditional Music, 149p. (M.A., Folklore, University of North Carolina, 1976).
- Van Horn, Donna. The Singing School During the Eighteenth Century. 79p. (M.A., Musicology, California State University, 1979).
- Ward, Tom Robert. The Polyphonic Office Hymn from the Late 14th Century Until the Early 16th Century. 1120p. (Ph. D., Musicology, University of Pittsburgh, 1969).
- Warner, Phyllis Jean Munford. Hymnody in Christian Worship. (M.S.M., Wittenberg University, 1980).
- Wetzel, Richard Dean. The American Hymn and Tune Books from 1800 to 1865 in the Warrington Collection of the Pittsburgh Theological Seminary Library. 119p. (Ph.D., Musicology, University of Pittsburgh, 1966).
- Wilhoit, Melvin Ross. Guide to the Principal Authors and Composers of Gospel Song of the Nineteenth Century. (D.M.A., Church Music, Southern Baptist Theological Seminary, 1982).

Built on the Rock the Church Doth Stand

Built on the rock the church doth stand
Even when steeples are falling;
Crumbled have spires in every land,
Bells still are chiming and calling;
Calling the young and old to rest,
Calling the souls of men distressed,
Longing for life everlasting.

Long a favorite hymn among the Christians of Denmark, Sweden, and Norway, this hymn by Nicolai Grundtvig has known wide usage in the United States in recent decades.

Grundtvig was educated at the University of Copenhagen. Although he was studying for the ministry, he came under the influence of rationalism during his senior year and graduated in 1803, as he later states, "without spirit and without faith."

In a few years a great change came in his life as he discovered his spirit and his faith. He was ordained in 1811, and served in his home church in Udby. His growing evangelical fervor frequently brought him into conflict with church authorities in Denmark.

He was critical of his Danish contemporaries, Søren Kierkegaard, and each challenged the other's Christian philosophy. Grundtvig was the strongest voice trying to infuse new spiritual life in the church in Denmark in his day.

He also championed public school education and began many schools throughout Denmark. They were so successful that they were copied in Sweden, Norway, and Finland, and earned for Grundtvig the title as "the

father of public schools in Scandinavia."

For the churches of Denmark Grundtvig published a hymnal in Copenhagen in 1837, which included this hymn, "Kirken den er et gammelt Hus" (literally "Church it is an old house").

The first English translation was made by Carl Doving for a 1913 hymnal used by Norwegian Lutherans in the United States. Fred Hansen made a revision of Doving's translation for the *Lutheran Service Book and Hymnal*, 1958. During the 1960s and 1970s, "Built on the Rock the Church Doth Stand," has appeared in many hymnals in the United States.

The tune sung with Grundtvig's hymn was composed for this text by the Norwegian composer Ludvig Lindeman. It was first published in Oslo, Norway, in 1840, three years after the first appearance of the text.

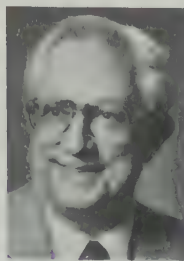
Christian song has been greatly enriched by this text and tune from Scandinavia. It deserves to be sung with vigor and vitality, for it is a great hymn of the church.

—William J. Reynolds
Past President
Hymn Society of America

(Permission to reprint this page is hereby extended to publishers of newsletters and bulletins of church congregations.)

The Lutheran Book of Worship: A Second Opinion

Louis Nuechterlein



Louis Nuechterlein is pastor of the Cheshire (Connecticut) Lutheran Church. He is also an organist and choir director and has written various articles and reviews on church music.

Four years ago, at the request of the editor of *The Hymn*, I prepared a review article on the then-newly-published *Lutheran Book of Worship*. The article, which appeared in the January 1979 issue, was largely laudatory—in fact, so much so that several readers of this periodical complained that it was more of a sales pitch for the new book than a critical review.

Although that original review was certainly not intended to be a promotional piece, it *was* written at a time when many of us Lutherans had high hope that LBW would become *the* worship book for all North American Lutherans (a hope that later evaporated when the Lutheran Church-Missouri Synod withdrew from the joint publishing venture and eventually issued its own *Lutheran Worship* in 1981). Hence, a tone of euphoria may well have colored (distorted?) my initial judgments.

Furthermore, that initial review article was based upon an assessment of the book *before* actually having used it in public worship over an extended period of time. In a sense, it was a love-at-first-sight response. Now, nearly four years later, I have had ample opportunity (both as pastor and as choir director in my congregation) to become existentially acquainted with the book's contents. So I requested, and was granted, permission from the editor of *The Hymn*

to offer this second (and more realistic) opinion of them.

Although readers of this periodical are probably not as interested in LBW's liturgical section as they are in its hymn section, let me say that the experience of introducing two complete musical settings for the Holy Communion and one for Evening Prayer has been satisfying and rewarding. The revised ICET texts for the parts of the Service (Gloria, Sanctus, etc.) have been well received, except for the "Our Father", for which we've retained the older translation. And the newly-composed liturgical music (most of it by Richard Hillert and Ronald A. Nelson) is "wearing" very well.

We're also singing the psalms (utilizing the pointing system LBW has provided) to simple two-part psalm tones. I must confess that I was apprehensive about trying this "new" kind of singing, fearing resistance from the pews. But much to my surprise, our good people enjoyed it from the very beginning; and they still do.

Moving on from the liturgical section to the hymn section, I can report that LBW's 569 hymns have given us much cause for thanksgiving and rejoicing—although not without some disappointments and frustrations as well. During the nearly four years we've had the book we have sung a total of 258 hymn texts

(together with a total of 200 tunes) at least once. So we can say without reservation that we've taken a good sampling of its wares.

What's the experience been like? First, let me enumerate two causes for disappointment.

A. Re hymn texts: I find myself now in the camp of those who wish that hymn book editors these days would stop tampering with the phraseology of older texts (e.g., "though the eye made blind by sin" in place of "though the eye of sinful man", in stanza two of Holy, Holy, Holy, #165) in order to eliminate sexist language. Four years ago I was applauding this kind of revision; but now, after having "experienced" them repeatedly within the context of the worshipping congregation, I've changed my mind. Somehow it does not seem right or proper so to edit, even if copyrights on these texts have run out long ago.

B. Re hymn tunes: I am grateful for the editor's inclusion of a sizeable number of early American hymn tunes, such as JEFFERSON, CONSOLATION, PLEADING SAVIOR, LAND OF REST, BEACH SPRING, NETTLETON, and FOUNDATION. But frankly, one can easily name another seven similar tunes in the book that are either awkward or just plain dull, such as THE SAINT'S DELIGHT, WEDLOCK, TENDER THOUGHT, DETROIT, BOURBON, KENTUCKY 93rd, and KEDRON. These latter seven may have served well in their original settings; but in my judgement they are not sufficiently universal in character to be tied together with texts like Issac Watts' "It Happened on That Fateful Night" (#127) or Fred Pratt Green's "The First Day of the Week" (#246).

Second, let me describe two causes of continuing frustration, frustration not so much for me as for the organist

and for the worshipers.

A. Re style of harmonizations: I find myself more and more in sympathy with those who have been complaining vociferously about the harmonizations of so many of the hymn tunes, many of which have been deliberately arranged so that SATB part-singing is difficult if not altogether impossible (e.g., JESU, MEINES LEBENS LEBEN, #97; GOTTES SOHN IST KOMMEN, #312; O JESU CHRISTE, WAHRES LICHT, #302). I am in agreement with the editors' purpose of trying to encourage unison singing; yet I believe they would have been wiser to retain the simpler four-part harmonizations for these older tunes, leaving it up to the local worship leaders to indicate from Sunday to Sunday which stanzas are to be sung in unison and which ones in harmony. Furthermore, many of the harmonizations "try much too hard" to be different (e.g., ITALIAN HYMN, #400; DER MANGE SKAL KOMME, #313; HYFRYDOL, #288), thereby causing consternation and agony for the hundreds of parish organists whose performance capability is minimal or marginal. The editors would have been more helpful if they had put less-complicated harmonizations in the LBW itself and assigned the more adventuresome arrangements to a spinoff accompaniment volume for those organists who can and want to play them.

B. Re number of hymn tunes: Strange as it may seem for me to say it, I do find it frustrating that LBW has far more new tunes (especially with the newer texts) than most average congregations can ever hope to assimilate. God be praised for musical creativity for the glory of God! But there still remains a limit beyond which one simply cannot expand the parish hymn tune reper-

oire. I realize that the book is intended to serve for an entire generation and that not all of its musical material need be equally useful in any one single congregation. Yet in order for us to sing some of the marvelous new hymn texts, we are compelled to "marry them for the moment" to more familiar tunes, a practice which is unsettling for the worshipers since they are asked to sing music different from what they see in the book as they read the words. And (dare I say it?) even if our congregation *could* absorb all LBW's tunes, I'm not sure I'd want them to do so. For some of these new musical creations are simply too sophisticated to be categorized as congregational in character.

But lest this *Second Opinion* give the impression that our four years with LBW have been largely disappointing and frustrating, let me conclude by accentuating the positive. Truly, its blessings upon us have been many. Let me be specific, citing 20 tunes and 20 texts which are new for us (even if not all of them are new for others) and which we are grateful for being privileged to incorporate into our parish worship life.

The top 20 tunes (no, I'm not sure all the good people in our congregation would agree fully as yet with my assessment; but eventually I feel confident that most of them will) that are gradually becoming part of our musical-aesthetic diet are (in alphabetical order) ABBOTT'S LEIGH, AR HYD YNOS, BEVERLY, BROTHER JAMES' AIR, ENGELBERG, FARLEY CASTLE, GAUDEAMUS PARITER, KING'S LYNN, LAUREL, NOW, PRAISE, MY SOUL, REGWAL, ST. CLEMENT, SALVE FESTA DIES, SLANE, SONG 1, SONNE DER GERECHTIGHEIT, THE ASH GROVE, THE

KING'S MAJESTY, and VRUECHTEN.

The top 20 texts (in alphabetical order): "As Saints of Old Their Firstfruits Brought" (Frank von Christierson), "Christ is Alive! Let Christians Sing" (Brian Wren), "Christ is the King! O Friends, Rejoice" (George Bell), "Filled with the Spirit's Power" (John Peacey), "Forgive Our Sins As We Forgive" (Rosamond Herklots), "God Has Spoken by His Prophets" (George Briggs), "Herald, Sound the Note of Judgment" (Moir Waters), "Holy Spirit, Ever Dwelling" (Timothy Rees), "Lord of All Hopefulness" (Jan Struther), "Lord of Light, Your Name Outshining" (Howell Lewis), "Now the Silence" (Jaroslav Vajda), "O Thou, Who Hast of Thy Pure Grace" (Martin Franzmann), "Our Father, by Whose Name" (F. Bland Tucker), "Rise Up, O Saints of God" (Norman Forness), "Sent Forth by God's Blessing" (Omer Westendorf), "This is the Spirit's Entry Now" (Thomas Herbranson), "We Know that Christ is Raised" (John Geyer), "We Praise You, Lord, for Jesus Christ" (Judith O'Neill), "When in Our Music God is Glorified" (F. Pratt Green), and "When Seed Falls on Good Soil" (Norman Olsen).

Question: if we had known LBW's contents as well four years ago as we know them now, would we still have elected to purchase it as *the* liturgical-hymnic resource for our worship life for the remainder of this 20th century? *Answer:* Yes! For in our judgment its strengths far outnumber its weaknesses. And most important, its psalms and hymns and spiritual songs are stimulating us (under the influence of the Spirit, to be sure!) to sing unto the Lord some new songs along with the old ones. Deo gratias!

Hymns in Periodical Literature

Hedda Durnbaugh



Hedda Durnbaugh, a member of the HSA Executive Committee, is Librarian of Bethany/Northern Baptist Theological Seminary Library, Oak Brook, Illinois.

Commission, October 1981.

This entire issue of this journal published thrice yearly by the Division of Program Services of the Reorganized Church of Jesus Christ of Latter Day Saints is devoted to "Worship and Hymnody." Thus it coincides with the publication of a new hymnal, *Hymns of the Saints*. The following is a list of those articles dealing with hymnody.

Evelyn Maples, "What does it say?" The author reflects on her work as copy editor for the denomination's *The Hymnal*. (1956) discussing several notable hymns contained therein. Nine of these are original texts or translations by Fred Kaan.

Roger A. Revell, "Learning New Hymns." "FEE" stands for Familiarity—Encounter—Endowment, which is the process the author suggests for the teaching/learning of new hymns.

Margaret Athey, "At Home with the Hymnal." A hymnal can become a valuable resource for a family; a book of music to be played, a book of poetry to be read, a book of worship, even a book of reference.

Barbara Howard, "The Hymnal and Christian Education." Teachers are encouraged to use the new hymnal for a great variety of activities.

John H. Giesler, "Moravian Hymnody." *The American Organist*, September 1982, 27.

The author traces the long history of Moravian hymnody since 1501, describes the types of texts constituting this body of hymns and the history of congregational hymn singing in the Moravian Church including developments taking place at present.

Karen Lynn and Roger Miller, "Mormon Hymnody." *The American Organist*, August 1982, 21.

This article outlines the history of Mormon hymnals from 1835 to the present with a discussion of significant Mormon text writers and composers. Although interactions between Mormon and general Christian hymnody has been minimal, the projected new Mormon hymnal will undoubtedly include some "hymns by present-day authors and composers reflecting the values and achievements of the modern worldwide church."

Laura L. Becker, "Ministers vs. Laymen: The Singing Controversy in Puritan New England, 1720-1740." *The New England Quarterly*, March 1982.

The author discusses the conditions prevailing in New England

church life that led to a reform of the then prevalent "fancy" way of singing hymns. Although "regular singing" brought about improvement, it failed to resolve the problems of religious indifference, decline in learning, and the lack of deference paid the clergy by the laity.

James Muckle, "Charlotte Elliott and the Beginnings of Russian Evangelical Hymnody." *The Hymn Society of Great Britain and Ireland. Bulletin*, May 1982, 33-38.

The purpose of this essay is to "open up" the "very beginning of Russian hymnody," the period from ca. 1860 to 1890. Specifically, it traces the history of C. Elliott's hymn, "Just as I Am, Without One Plea," which is closely linked with the work of the British lay evangelist, Granville Augustus William Waldegrave, 3rd Baron Radstock (1833-1913), whose preaching in St. Petersburg during the years 1874-1878 revolutionized the religious life of his converts.

Brett Sutton, "Shape-Note Tune Books and Primitive Hymns." *Ethnomusicology*, 25th Anniversary Issue, January 1982, 11-26.

The subject of this article is the hymnody of the Primitive Baptists of the Blue-Ridge region in Virginia. This religious body has held a very conservative theology and an 18th-century style of congregational singing. Their strong consciousness of orthodoxy of texts caused them to keep using tuneless hymnbooks and to refuse the adoption of new tune books with new texts. The author reports on a survey of tunes used in White and Black congregations. He relates the durability of Primitive Baptist hymnody to the integrity of the groups nonconformist theological tradition.

Dwight W. Thomas, "Old Order River Brethren Hymn Tunes: Reflection of a Brethren in Christ Musical Tradition." *Brethren in Christ History and Life*, June 1982, 65-95.

The Old Order River Brethren, a branch of the Plymouth Brethren, originated during the years of 1770 to 1790. Both their German as well as their English hymnals provided texts only. Hymn tunes were transmitted through oral tradition. In this well written, scholarly article, the author briefly outlines the history of the River Brethren before discussing their hymnody. Emphasis is on hymn tunes and current Old Order River Brethren practice.

Alec Wyton, "Hymns: Theology, Literature and Music." *Journal of Church Music*, September 1982, 7-11, 45.

Although this article deals with an evaluation of *The Episcopal Hymnal* 1940, its chief concern will be of interest to anyone working with hymns: the music must not be emphasized to the extent that detached, critical judgment of the text is no longer possible. Examples are given of inappropriate, even heretical texts propounding false doctrines as well as of good and bad melodies along with constructive criticism and positive suggestions.

Tom Webb, "Favorite Hymns Build Bridges, Tumble Walls." *The Wichita Eagle-Beacon*, 19Z-20Z.

In addition to numerous local pastors and denominational hymnal editors, the author quotes very extensively the HSA's own Philip Godlewski, office manager at the national headquarters. The "Top ten" of this "denominational hit parade" are listed for the Episcopal Church, the

Lutheran Church in America, Southern Baptists, and United Methodists.

Joseph Jones, "Vom Hymnal Hoch: or, How to Fashion New Songs out of Old Segments." *Christianity and Literature*, Summer 1982, 13-18.

Popular Hymnody

To the Editor:

It was such a delight to find Don Hustad's article, "The Explosion of Popular Hymnody," in the July 1982 issue of *The Hymn*. For some years I was a member of the Hymn Society, until my recent retirement because of severe illness. A colleague loaned me this issue—and it brightened my day. My personal tastes in hymnody are much like those of Hustad, Richard Dinwiddie, and others who have expressed themselves in defense of "gospel" hymns when they are of true quality. For many years I have also bemoaned the fact that the leadership of The Hymn Society seemed more interested in impressing the professors of English Literature than in helping the common, middle-class American express his faith in down-to-earth ways in new hymns. I am so hopeful that Hustad's article will be one step in bridging the gap between "serious" hymnody and that vast body of material which may fall short of the highest standards of excellence.

I am not a performer, and not really a composer or author. Yet my name is strongly associated with a publishing house that is surely "in competition" with Hope, Lexicon, and Gaither. Therefore, although you may use my comments in any way you wish, I must ask that you do not reveal my name or any clue to my identity—Hustad, Carmichael, and Gaither are

Deploring the inattention given to "what a hymn, worn threadbare really says," the author offers concrete suggestions on how to create new religious songs by utilizing our heritage of tunes, which "would be more than adequate to support a renaissance of hymnody."

all personal friends of mine.

My first statement would be that even though "Because He Lives" may be one of Gaither's strongest songs in terms of popularity, I deplore the quoting of the complete text in the article. The grammatical, syntactical and logical problems in this song are so serious, to my thinking, that its use as an example of popular contemporary gospel song is likely to feed the fire of those who disparage gospel music. Although the hymn is sung and loved by millions, and although its central message is powerful, the poetic quality is pathetic.

My second comment is of a different nature. In complimenting Carmichael's poetic talents, Hustad was apparently unaware that the 1969 Lexicon copyright was preceded by an *almost-word-for-word* 1966 copyright of the 23rd Psalm by Tyndale in its *Living Psalms*. I have not researched this problem other than to mention it here.

The Hymn Society of America has served in an invaluable way for many years, promoting, researching, preserving and creating where no other agency of any denomination or inter-church group has succeeded nearly so well. May I personally thank you for your labors of love and wish you much success in the years ahead.

Name withheld by request

Hymnic News

Major New Indonesian Hymnal Published

William N. McElrath

William N. McElrath is a Southern Baptist missionary living in Indonesia.)

One of the largest and most important hymnals ever produced in the Indonesian language was released in mid-1982 by the Baptist Publishing House in Bandung, West Java. Titled *Nyanyian Pujian* (*Songs of Praise*), the hymnbook marks the culmination of a generation-long effort to improve and expand hymn-singing among Indonesia's several million Christians.

Nyanyian Pujian includes 363 selections, of which more than 20 have original Indonesian texts, tunes, or both. Pertinent Scripture references are given with each hymn. Sixty-six responsive readings and five indices also appear in the back section of the hardcover clothbound hymnbook.

Major work on selection, translation, and preparation was done by a committee consisting of four Indonesian Baptists (of three tribal origins) and two missionaries. Earlier committees, with many more members in each category, had produced two smaller hymnals in 1958 and 1976. These became the point of departure for producing *Nyanyian Pujian*, as a culmination of 25 years' work.

Several problems have plagued hymn publication among Indone-

sian Christians. According to the Baptist Publishing House, *Nyanyian Pujian* represents an attempt to overcome these problems. For instance:

1) Among Indonesians who can read music, a majority read only do-re-mi music written with numbers, lines, and dots. This system, used in many countries, works passably for vocal lines, but is impossible for an accompanist to follow. Most Indonesian hymnals are published only with number notes, leaving the pianist, organist, or guitarist to find matching music in other books. *Nyanyian Pujian* has been published in two complete matching editions. One has four-part music and accompaniment in standard notation; the other has four-part vocal music in number notation.

2) Many English, Dutch, German, and other hymns have been rather poorly translated into Indonesian, both as to fidelity to the original and as to quality and singability of the resultant text. *Nyanyian Pujian* represents a thoroughgoing effort to improve, simplify, and beautify hymns widely used among Indonesian Christians (especially Baptists).

3) Because the same hymns have been translated in more than one version, Indonesian Christians find it hard to sing together at interdenominational meetings. An ecumenical committee is currently trying to produce standardized texts of those hymns most widely sung. All of their output thus far was shared with the committee that prepared *Nyanyian Pujian*. Differing standards

and approaches kept the Baptist committee from accepting all of the other committee's translations, but cross-fertilization of ideas between the two groups undoubtedly strengthened the work of each.

4) Many Indonesian hymnals and songbooks have been notoriously lax in listing names of authors and composers, let alone obtaining permission to use their works. *Nyanyian Pujian* makes a careful attempt to give full credit where credit is due, even though Indonesia is not a signatory to any of the international copyright conventions.

A special subsidy channelled through the Foreign Mission Board of the Southern Baptist Convention is making possible the sale of *Nyanyian Pujian* at prices Indonesian churches can afford.

New Tunes Sought for Hymnal 1982 Texts

The Standing Commission on Church Music of the Episcopal Church at their October 11-16 meeting at the Convent of The Order of St. Helena, Vale's Gate, N.Y. selected 88 texts from the *Hymnal 1982* for which they seek new tunes.

Texts for which new tunes are sought include several well known hymns of Watts and Wesley as well as three HSA copyrights: "Eternal Spirit of the Living Christ" (Frank von Christierson), "Hope of the World" (Georgia Harkness), and "O God of Every Nation" (William W. Reid, Jr.).

Composers desiring copies of the texts are asked to contact Mr. Raymond F. Glover, General Editor, The Church Hymnal Corporation, 800 Second Avenue, New York, NY 10017. All tunes submitted will be

reviewed anonymously by members of the Hymn Music Committee chaired by Dr. Russell Schulz-Widmar. The deadline for the receipt of new tunes is 15th June, 1983.

Controversial Modern Hymnal Published

In the fall a new hymnal that makes a wholesale modernization of hymn texts was published in England. This hymnal, *Hymns for Today's Church* (Hodder and Stoughton), was reviewed in *News in Hymnody* (October 1982) by Robin A. Leaver. A companion review by Alan Luff of editor Christopher Idle's case for modernizing all of the hymn texts, the booklet *Hymns in Today's Language?* (Grove Press), is included in the same issue. All of the texts in this controversial new hymnal have been changed from the "thou" form to the "you" form. Both of these new publications will be reviewed in a forthcoming issue of *The Hymn*.

British Hymn Society To Meet in Durham

The Hymn Society of Great Britain and Ireland will hold its annual conference from tea time on Monday July 25 to lunch on Wednesday July 27 at the historic city of Durham. They will be accommodated in the University Hall of Residence near both the Castle and the Cathedral. The Act of Praise will be in the Cathedral. Professor Gordon Rupp will be speaking on Luther's hymns. There will also be a review session on the controversial new hymnal, *Hymns for Today's Church*. Other program details will be announced later. Those who are

interested in attending this Conference should write The Rev. Alan Luff, Secretary, Hymn Society of Great Britain and Ireland, 7 Little Cloister, Westminster Abbey, London, SW1P 3PL, England.

The 51st National Gymnafa Ganu

Daniel B. Merrick

(Daniel B. Merrick is a hymn writer and is pastor of the Glen Oak Christian Church, Peoria, Illinois.)

More than 1500 people of Welsh descent gathered in Toronto over the Labor Day weekend to participate in the 51st National Gymanfa Ganu, a Welsh hymn singing festival. "We are here to yield ourselves to the magic of our yesterdays," said President J. Humphreys Jones.

For me, (whose ancestors came from Wales in 1636) it was not nostalgia but the sheer delight in hearing and joining with 1500 people singing Welsh hymns.

While there were banquets, special musical programs, pageants and business meetings, the main event, the Gymanfa Ganu itself, occurred in two sessions on Sunday afternoon and evening in Convocation Hall of the University of Toronto.

Noel John, the conductor, was brought from Wales for the occasion. He is one of that nation's leading choral directors and truly a master of Welsh hymn singing. His enthusiasm, humor, knowledge of the hymns and masterful use of the Welsh language pleased everyone.

A Gymanfa Ganu is a singing festival and also a worship service. The hymns are always sung in parts

with great enthusiasm as well as devotion. One of the characteristics of a Welsh hymn is that it always reaches a rousing climax, "Always leave something for the end," advised the conductor. And how that crowd could sing the great climaxes of BRYN CALFARIA, RHOSYMEDRE, or RACHIE! It was simply overwhelming in its emotional impact. "I've never heard BLODWEN and MORTE CHRISTE sung better anywhere," said Noel John. Many familiar hymns were sung, including, GROESWEN, LLANFAIR, EBENEZER, CRIMOND, LLEF and others. Actually each two hour session included 13 hymns, one solo and a special number by a male choir from Wales. The evening ended with the singing of *Hen Wald Fy Nhadau*, the national anthem of Wales.

The Gymanfa Ganu has its own hymnal, published in 1979, containing traditional Welsh hymns in both Welsh and English. Hymns were sung in both languages.

In addition to the singing sessions, the weekend produced thousands of Welsh cakes, tea and coffee, fine hospitality and many exciting memories.

Next year's Gymanfa Ganu will be held at Wilkes-Barre, Pennsylvania on Labor Day weekend.

CBNU Acquires Clark Collection

The 9,000 volume Keith Clark Hymnology Collection has been purchased by Christian Broadcasting Network University, Virginia Beach, Virginia. The collection, which includes many rare hymnological items, is the basis of *A Bibliography for the Study of Hymns* (HSA Paper XXXII, 1980) authored by the collector, Keith Clark.

Keith Clark, now living in semi-retirement at Fort Myers, Florida, assisted Leonard Ellinwood on the DAH Project during the 1979-1980 academic year. Prior to that he taught hymnology and instrumental music at Houghton College (NY). For many years he was a leading trumpeter with the U.S. Army Band and in that capacity played "Taps" for the funeral of President John F. Kennedy in 1963.

Further information concerning the Clark Collection is available from Jack L. Ralston, Music Librarian, CBN University, Virginia Beach, VA 23464.

Nashville Marks Site of its First Tunebook

Music publishing in Nashville, Tennessee began in 1824 with the printing of Allen D. Carden's and Samuel J. Rogers' shape-note tunebook *The Western Harmony*. (Carden's earlier *Missouri Harmony* of 1820 had been printed in Cincinnati and published in St. Louis.)

Last year the Historical Commission of Metropolitan Nashville and the National Music Publisher's Association erected a marker commemorating this event. During the ceremony installing the marker the Speer Family sang two selections from *The Western Harmony*. The marker reads:

Music publishing in Nashville began in 1824 when "The Western Harmony" was published by Allen D. Carden and Samuel J. Rogers. A

book of hymns and instruction for singing, it was printed by Carey A. Harris on the press of his newspaper, the Nashville Republican, on College Street (now Third Avenue) in this vicinity.

Second Higginson Volume to Be Published

J. Vincent Higginson, former president of the HSA and editor of *The Hymn*, has prepared a sequel to his *Handbook for American Catholic Hymnals* (1976) entitled *History of American Catholic Hymnals*, to be published soon. Further information will be announced as soon as this new volume is released.



Timothy Dudley-Smith

Timothy Dudley-Smith is Bishop of Thetford in the Anglican diocese of Norwich. He was born December 26, 1926 at Buxton, Derbyshire. Three of his hymn texts, "Remember, Lord the World You Made," "Jesus, My Breath, My Life, My Lord," and "Father on High to Whom We Pray," were published in our April 1981 issue and his *A Collection of Hymns, 1961-1981* was reviewed by Erik Routley in our October 1982 issue.

Permission to reprint this text should be requested from The Rev. Timothy Dudley-Smith, Rectory Meadow, Bramerton, Norwich NR7DW, England.

A New Hymn

Lord, As the Day Begins

Suggested tune: LITTLE CORNARD 66 66 66

Lord, as the day begins
lift up our hearts in praise;
take from us all our sins,
guard us in all our ways.
Our every step direct and guide
that Christ in all be glorified.

Christ be in work and skill,
serving each other's need;
Christ be in thought and will,
Christ be in word and deed.
Our minds be set on things above
in joy and peace, in faith and love.

Grant us the Spirit's strength,
teach us to walk his way;
so bring us all at length
safe to the close of day.
From hour to hour sustain and bless,
and let our song be thankfulness.

Now as the day begins
make it the best of days;
take from us all our sins,
guard us in all our ways.
Our every step direct and guide
that Christ in all be glorified.

©Timothy Dudley-Smith

Timothy Dudley-Smith, August 1980

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General Choral Music Based on Hymns

Reviewed by Robert Fort, Associate Professor of Music, Stetson University, DeLand, Florida.

Edited by Paul Hammond, Associate Professor of Music, Ouachita Baptist University, Arkadelphia, Arkansas.

The following anthems are, with one exception, new releases from various publishers. Anthems selected for review are those which are based on hymn texts and tunes.

Holy God, We Praise Your Name (GROSSER GOTT), arr. by Donald Busarow, Congregation, SATB, Organ, two Trumpets, two Trombones, optional Timpani. Concordia, score 98-2530, choir 98-2534, instruments 98-2531, 1981, \$4.90 score.

An exciting concertato setting of a hymn not available in some major Protestant hymnals. For this reason Concordia should have made available (as Agape did with the Hopson settings) a sheet to be reproduced for the congregation. There is an extended chorale prelude, and the

craftsmanship throughout the work is excellent.

Lift High the Cross (CRUCIFER), arr. by Carl Schalk, optional Congregation, SATB, Organ, two Trumpets, two Trombones, Timpani. Concordia, score 97-5548, choir 98-2468, 1980 65¢ choir.

Another excellent setting of a hymn not readily available, nor well known in this country. Concordia please give us permission to print only the refrain text and tune for the congregation. The hymn deserves

more use in America, and this setting would be a good introduction for our congregations. The piece can be done with choir and organ only by using the choir score.

Thou But Suffer God to Guide Thee (WER NUR DEN LIEBEN GOTT), arr. by Jody Lindh, SATB, Organ. Concordia, 98-2081, 1971, 50¢.

Over a decade old, this work deserves to be reviewed again. The neo-Baroque setting is ideal for the tune, and it is within the scope of almost any choir (the male obbligato in the second stanza can be omitted). Highly recommended.

Good Christians All, Rejoice (IN ULCI JUBILO), arr. by Gilbert Martin, SATB, Keyboard. Hinshaw, HMC-61, 1982, 75¢.

A sparkling version of this joyous pre-Reformation text and tune. The voices are mostly in unison on the familiar melody, so the piquant dissonances of the accompaniment do not give the singers any problems. Can be easily learned. The final brief modulation on the last page seems superfluous—could we omit those four measures?

Rejoice, the Lord Is King (DARWALL'S 148TH), arr. by Gordon Young, SATB, Keyboard and Optional three Trumpets. Hope, F 965, 1980, 70¢.

An easy setting for the choir (only one page in four parts), but with considerable variety in the accompaniment, which is well done until the last five measures. A descant and optional trumpets enliven the last stanza; it is suggested that the congregation join also, but they will be thrown by those last measures.

The Eternal Church (NUN DANKET), Gordon Young, SATB, Organ and three Trumpets. Hope, F 972, 1982, 65¢.

"O Where Are Kings and Empires Now" is set to a sturdy original tune, and this leads into NUN DANKET (text and tune) with congregation and trumpets added. Very easy. Effective for a church anniversary or dedication.

Come Down, O Love Divine (DOWN AMPNEY), arr. by P.R. Dietterich, SATB, Organ. Copyright assigned to Hope, 1982, APM 241, 50¢.

If you don't know this, get a copy at once! It was first published in 1963, but has been reissued this year. A fine setting, not difficult, which sustains the warmth and feeling of the Vaughan Williams tune and the Pentecost text. Recommended.

Jerusalem, My Happy Home arr. by Alice Parker, SATB, Handbells (4 oct.) or Keyboard. Hinshaw, HMC-595, 1982, 90¢.

A joyous, well-crafted setting of the familiar folk hymn by that first among gifted arrangers. Divides into four parts for the women in one stanza, but not difficult for the singers. Much use of canon. Excellent.

Wondrous Love arr. by Carlton Young, SAB or treble voices SSA, Keyboard. Hinshaw, HMC-586, 1982, 65¢.

Some inventive ideas and very effective movements, but almost too much diversity; rich harmonic sections and an abrupt modulation don't combine happily with a rather stark canonic stanza. Optional voicings make it useful for many groups.

Sing Praise to God (MIT FREUDEN ZART), arr. by Mark Hayes, SATB, Keyboard and Optional Handbells (3 oct.). Hinshaw, HMC-554, 1982, 85¢.

The four stanzas are treated in variation form with considerable success: 1) the usual 4-part harmonization, 2) mostly 2-part with modulations, 3) a minor key with various voice combinations, 4) rhythmically recast in $\frac{4}{2}$. The opening and closing choral fanfares are not as skillfully done; they seem inspired by the electronic church.

Now Thank We All Our God (NUN DANKET), arr. by Bob Burroughs, SAB, Organ or Brass Quintet. Coronet Press (A. Broude), CP 182, brass CP 182a, 1982 50¢.

A very easy setting, mostly in unison, but with enough variety in the accompaniment to sustain interest. Only two stanzas of the hymn are used.

Near the Cross arr. by Bill Wolaver, SATB, Piano. Word, CS-3038, 1982, 60¢.

The familiar gospel song is given a sensuous setting of seventh and ninth chords. The vocal parts begin rather simply, but become more complex as the piece progresses. Unfortunately it is printed in pale red ink which makes it very hard to read.

Hymns for Worship: Holy, Holy, Holy (NICAIA), I Love Thy Kingdom, Lord (ST. THOMAS), Praise the Lord, Ye Heavens Adore Him (HYRFYDOL), arr. by Herbert Colvin, Congregation with descant. Word, CS-3009, 1981, 60¢.

The three hymns appear as in the hymnal except for the last stanza of each which has a re-harmonized accompaniment and a descant. These last stanzas are useful, but you

should only purchase copies for your sopranos and the organist since the other material is all in the hymnal.

We Gather Together (KREMSEK), arr. by David Bridges, Two-part (any combination), Keyboard and Handbells (2 oct.). Agape, RS 770 1980, 65¢.

A fresh, easy arrangement with many possibilities of voice groupings (including congregation if desired). It could be very effective for a community Thanksgiving service with massed choirs and little rehearsal time.

Concertatos: Go, Make of All Disciples (LANCASHIRE), arr. by Hal Hopson, Congregation and SATB, Organ. Agape, HH 3918, 1981, 60¢.

The Lord's My Shepherd, (CRIMOND), arr. by Hal Hopson, Congregation and SATB, Organ. Agape, HH 3915, 1981, 60¢.

These settings are exemplary in every way. Each has an effective organ choral prelude on the tune, stanzas for choir alone, and congregation and choir (final stanzas with descants). Each provides a page to be copied (with permission granted) for the congregation so that they know exactly what is to happen. Would that all publishers would do this; for those of us who try to adhere strictly to copyright restrictions it is a necessity, particularly when the hymn or tune is not in the hymnal we use. (In this case, however, how does Agape claim copyright on the versification of Psalm 23?)

My Faith Looks Up to Thee (OLIVET), arr. by Erik Routley, SATB, Keyboard or String Quartet. Agape, ER 1917 1981, 50¢.

This is a modest and effective setting which the arranger suggests

could be accompanied by a string quartet rather than keyboard (there is no indication that parts are available). The straightforward feeling of the original tune is retained, but with enough variation to keep one interested to the end. Excellent.

Good News Celebration (INVITATION), arr. by Dale Wood, SATB, Keyboard and Optional Handbells (2 or 3 oct.). Agape, JM 4080, 1982, 65¢.

Rhythmically driving, this piece sounds like a celebration. The early American tune may not be as well known to choirs as others, but the arrangement is well-written for voices, using them to sound to best advantage. Considerable unison and ST/AB doubling expedite learning it.

On Hymns and Hymn-Books by Norman P. Goldhawk, 1979. Epworth Press. £2.25 (nb. Epworth Books are now handled by SCM Press, 56 Bloomsbury St., London WC1, England.)

When a Methodist writes about hymns he is likely to be deserving of attention, particularly when that Methodist is Norman Goldhawk, present Chairman of the Hymn Society of Great Britain.

His is not a long book—114 pages of text—but he covers a great deal of ground. There is enough history to be illuminating without boring the non-specialist. Writing in 1979, he can include in that history the developments of the recent years, that we are learning to call the “hymn-explosion.” His chapter on “The types of hymns we sing” shows the breadth of his appreciation and is likely to expand ours. Many of our “purists” in hymnody would do well to read

his sections in this chapter on “Objective and subjective hymns” and “Evangelistic hymns.”

Uniquely illuminating is the chapter, prefigured in the title, on “Some Hymn-books, Past and Present.” With the time approaching when as the result of the contribution of recent years, many bodies responsible for hymnals will have to consider producing a new edition, this discussion, even though it concentrates on Methodist books and on the need of a new book for English Methodists, will prove valuable as a preliminary study. All denominations have a historical repository of hymnody which count as peculiarly their own, and with every revision of the hymn book it is necessary to examine it to decide how much must remain and how much the passage of years has shown to be inessential. In this case the discussion centers on the hymns of Charles Wesley and we can all learn from it, partly because these same hymns are the inheritance of every hymn singer who uses English and partly because in principle each denomination must raise the same questions.

Two chapters “What goes to make a good hymn?” and “Hymns and Worship” round off a book that cannot in its brevity be comprehensive, but which can, because of its conciseness and wisdom, be commended to both those making a start in the study and those long familiar with the field.

Alan Luff

Precentor

Westminster Abbey

London, England

The Gaillard Book of Carols. 1980. Stainer & Bell, Ltd., England, £9-95.

If you wish to treat yourself to a sumptuous collection of carols, repre-

sentative of the last four centuries, then you could do worse than buy *The Gaillard Book of Carols*. It is not for the use of massed choirs, nor even for the small groups of carol-singers which move round our streets as Christmas approaches. But if you feel like sitting at your piano and exploring the richness of our heritage of carols with a couple of friends looking over your shoulder filling out the harmonies with voice or instruments, then this is the book for you.

The selection ranges widely over Europe and America—according to the dust-jacket there are 131 to choose from, though the Preface states 130, the numbering ends at 127, and in the Title Index 135 carols are named. (Incidentally, it is a grave pity that in a lavish—and expensive—production such as this, the indices have been printed in a minute type, quite out of keeping with the rest of the book.)

The final choice for inclusion on literary grounds was made by Bernard Braley, in cooperation with June Tillman. Musical arrangements are by June Tillman and Allen Percival. Many of the well-established and much-loved favorites are here, and to them are added new carols specially written to fill in some of the seasonal gaps. New and unusual subjects have also found expression—there is a Herb Carol, a Concertgoers' Carol, and (for addicts of "The Wind in the Willows") the Mole End Carol.

They are grouped under four headings: Christmas; Chronicles (dealing with settings of stories from the Bible, from historians, from folk tales and from modern story-tellers); Crucifixion (both the Passion and Resurrection); and Customs (mainly secular carols). Where French, German or Latin carols are well-known in their original language, that is included

with often a fresh translation. Where this is a "traditional" carol, the new version is described as being more suitable to the 1980s. Notes explain archaisms, and, in difficult cases, pronunciation.

However, I am sure that many would appreciate more extensive notes on some of the carols included. The history of the older ones is often fascinating, as a glance at the footnotes in the *Oxford Book of Carols* reveals. I should be interested to know, for instance, on what grounds a chorus (in 2/4) is added to "The Twelve Joys of Mary" (in 6/8) (no. 67). The living authors of carols—what are the stories behind the names which appear so tantalizingly above the music? "Green Print for Song" told of something about Sydney Carter's understanding of the carol for today—and he has twelve in *The Galliard Book of Carols*. And what inspired the gem by Fred Pratt Green "A Lovers' Carol" (no. 110)?

Added to the delight of exploring this collection are the illustrations by Rachel Percival. She has based them on carol subjects treated by early painters and sculptors in many parts of Europe. They provide the finishing touch to a fine production, only marginally impaired by the points I have referred to.

Geoffrey Wrayford
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England

Amazing Grace: The Dramatic Life Story of John Newton by John Pollock. 1981. Harper & Row, 1700 Montgomery St., San Francisco, CA 94111. \$9.95.

Although unmistakably of different backgrounds, the renaissance Italian sculptor Benvenuto Cellini,

he romantic French composer Hector Berlioz, and the 18th century English clergyman, John Newton had one thing in common. Each in his own writings retold the exciting story of his adventurous life.

Cellini's outstanding autobiography leads the spellbound reader from one encounter with the Pope, to another with the King of France. The memoirs of Berlioz gather up the intense feelings of this creative man, who was full of the joy of living. The narrative of a leader in the anti-slavery movement relates the unusual adventures of John Newton, who called himself "a great sinner," and "a servant of slaves."

From this autobiography and a large number of other contemporary sources, John Pollock, the distinguished biographer of Billy Graham, has wonderfully retold "the dramatic life story of John Newton" for the modern reader. *Amazing Grace* is "based on the private journals of the man who wrote the most beloved hymn of all."

The fast moving, action packed adventure story is transcribed with rare insights into the life of the hymnwriter, who composed the words to the well known hymns "How sweet the name of Jesus sounds," "Glorious things of thee are spoken," and "May the grace of Christ our Savior." All those interested in hymnology will find, in this fascinating book, first-hand information, helpful in understanding this great man.

We can more fully understand his view concerning his own worthless character. His early escapades involved disobedience to his father, the parents of his girlfriend, and the captain of the ship on which he served. His tongue was given to profanity. Speaking of himself as the worst of all

in this matter, he said, "I know not I have ever met so daring a blasphemer." Having committed the act of rape, he "followed a course of evil which, I should not have supposed myself any longer capable." A participant in the slave trade, he later stood alone, among all of the abolitionists, as the only man who knew the evils of the slave trade from the inside.

Newton became a slave trader in 1745, on the West coast of Africa. English cloth, guns, and novelties were brought to be used to purchase slaves. The slaves were then boarded into ships bound for the West Indies. Once sold there, the same ships returned to London or Liverpool laden with sugar and rum.

For a period of time, Newton himself was a servant of slaves. And later he was the very captain of a slaver. It was his responsibility at that time, to punish the ringleaders of an escape plan. After being paraded about in iron collars, they were subjected to the pain of torture effected by the thumbscrew.

As a Church of England priest, the Rev. John Newton faithfully and compassionately ministered to the woeful needs of the poor in his parish of Olney, and to the pressured concerns of those within his London parish. Always ready to admit his shameful past, he was even more eager to tell whom he met, about God's amazing grace. "My trust is alone fixed upon the blood and righteousness of Jesus", he stated. "He is able to save to the uttermost them that come into God by Him."

Because of God's grace, this Christian preacher was able to tell others of the miraculous change in his life, urging them to turn from their own wicked ways. Because of God's grace, he was committed to writing words of Christian hope to Lords and

friends alike. Because of this same grace, he willingly expended energy, assisting in the founding of the Bible Society and the London Missionary Society. And at the end, fully conscious of such amazing grace, he whispered his dying confession. "My memory is nearly gone. But I remember two things: that I am a great sinner, and that Christ is a great Savior."

William Lock

BIOLA University

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Bibliotheca Hymnologica (1890) edited by Robin A. Leaver. 1981. Charles Higham (SPCK), Holy Trinity Church, Marylebone Road, London NW1 4DU \$3.00.

Bibliographies of collections of English hymnody are rather rare in general. Those in particular for the 19th century, a time when hymn writing and hymn book compiling and publishing was expanding so rapidly, are almost non-existent. Indeed, Robin A. Leaver contends that "there is no hymnological bibliography for the many hymn books produced during the late eighteenth and nineteenth centuries."

The above quotation is from Leaver's Introduction to the 1981 facsimile reprint of Charles Higham's *Bibliotheca Hymnologica* (1890). This booklet of 107 pages (including indices) was originally a sale catalogue but remains today as a short-title listing of English hymn book production between 1750 and 1850. It also contains some information on a few earlier and foreign editions.

Its compiler was William Thomas Brooke (1848-1917) who was a business man, but, thanks to his acquaintance with the humble Baptist shoemaker turned hymnologist, Daniel

Sedgwick, he became one of the most knowledgeable men of his day in the field of English hymnody.

The publisher, Charles Higham (1815-1920) was a specialist book seller in second-hand theological literature who acquired the libraries of several well-known hymnal collectors just prior to 1890 and presented for description a hymnological collection that Brooke claimed in the preface to be "the largest of its kind . . . ever offered for sale" Although by no means a complete bibliography, it does list, with occasional annotations, collections not readily recorded elsewhere, especially locally-produced hymnals (many in words-only editions) for specific churches.

Robin Leaver, prominent British scholar and clergyman, who, in addition to his many laudable researches and writings, so expertly hosted HYMNS INTERNATIONAL at Oxford in August 1981, has done hymnologists a notable service in making this valuable listing more generally available. The editor's informative introduction is rendered more attractive by the interspersion of four facsimile title pages from some of the more interesting items in the listing. Moreover, he has made the catalogue quite usable through compiling at the end a series of four indices: by chronology, by principal subjects, by authors, composers, editors, etc., and by place of publication and/or use. Although this reviewer found a few errors in these indices, they are no more than would be expected in numerical listings of this type.

Until a critical bibliography of hymn books for the 18th and 19th centuries can be compiled (and who better than Robin Leaver to do it!), this Higham catalogue will remain an

indispensable hymnological resource.

Hugh T. McElrath

The Southern Baptist

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Rethinking Church Music by Paul Wohlgemuth. Rev. ed., 1981. 101p. Hope Publishing Company, Carol Stream, IL 60817. \$4.95 (soft bound).

According to its Preface, "this book deals with current issues in church music, the relationship of music to our worship, and the urgency of relating a timeless gospel to a contemporary society" (p. ix). The author (Assistant Chairman of the Department of Music at Oral Roberts University) sets about this task in a personal manner as he relates to the reader something of his background and testimony. Indeed, much of the material in this small volume is drawn from his personal experience

in music ministry. Wohlgemuth does not, however, depend totally upon personal experience. He utilizes the writings of Sören Kierkegaard, Paul Hoon, Robert McCutchan, Robert Stevenson and others in making his case for "rethinking church music."

Congregational singing is discussed in a chapter entitled "Reevaluating Music in the Organized Church." The author states that "church music accomplishes its greatest ministry through congregational singing" (p. 89). This ministry of congregational singing is discussed as inward expression, outward direction and upward experience. He concludes this section with some suggestions for developing better congregational singing.

Cleamon R. Downs

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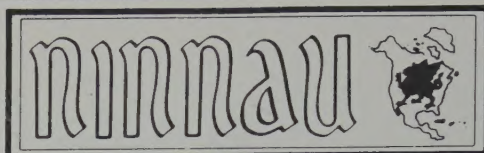
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